

SACRED HARMONY

A COLLECTION OF MUSIC,
ADAPTED TO THE LATEST VARIETY OF METRES NOW IN USE:

And, for Special Occasions,

A CHOICE SELECTION OF SENTENCES, ANTHEMS, MOTETS, AND CHANTS.

Harmonized, and Arranged with an Accompaniment for the Organ, &c.

BY SAMUEL JACKSON.

WITH AN IMPROVED SYSTEM OF ELEMENTARY INSTRUCTION.

New-York:

PUBLISHED BY B. LANE & SONS,

200 NASSAU STREET.

This John Shumme Book

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1848

John Shumme L.P.

Charles H. H. H.

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PUBLISHED BY GEORGE LANE & LEVI SCOTT, 200 MULBERRY-STREET.

JOSEPH LONGKING, PRINTER.

1848.

Entered according to Act of Congress, in the year 1848, by

G. LANE & C. B. TIPPETT,

In the Clerk's Office of the District Court of the Southern District of New-York.

C. DINGLEY, *Music Typographer.*

P R E F A C E .

THE Publishers of the SACRED HARMONY, finding it impossible to meet the wants of the age, and the wishes of their friends, without issuing a new collection of music, appointed the undersigned a Committee to collect and arrange the proper materials for such a work. The Committee was organized in March last, and associated with them Mr. Samuel Jackson; since which time they have spared no efforts to bring out a book worthy of the name it bears. And now, that they have brought their labors to a close, they take this opportunity to say, that no part of their work has been slightly passed over. Every piece has been subjected to the severest criticism which they were able to bestow upon it. In doing this they have scrupulously avoided catering to what they regarded a false and pernicious taste, and have endeavored to present to the lovers of sacred song such melodies as will be found pleasing to the ear, accompanied by such harmonies as are creditable to the science. In regard to the harmony, the Committee are indebted to the professional skill of Mr. Jackson, to whom that part of the work has been intrusted, and who, they believe, has done ample justice to it in every particular; and while the Accompaniment will be invaluable to organists, vocalists will experience no difficulty from it if they but give attention to the directions found on the following page.

There will be found in this collection several old tunes which, from some cause or other, had fallen into disuse; but, in the judgment of the Committee, they possessed an intrinsic excellence that should prevent their being laid aside or forgotten. In several instances it was discovered that interpolations and false harmony had changed the character of these good old tunes; but it is believed, that, as now arranged, they will be regarded as among the best congregational tunes extant. Respecting that portion which is entirely new, either in composition or arrangement, the Committee are of opinion that, on examination, it will be found that no rule in music has been violated for the sake of novelty, or for the purpose of introducing a complex harmony, or unnatural and abrupt progressions; and it is hoped that those pieces which at first view may appear to the performer as somewhat difficult of execution, will not be passed over without giving them a fair trial. In the preparation of the work, great care has also been taken in the adaptation of tunes to the words, and to the metres to which they are set. Difficult as it is to find hymns and psalms on all subjects, and in every metre, perfectly *lyrical*, it is more so, if possible, to find tunes whose *rhythmus* is always correct, and uniformly agreeable to the ear. In this respect, the Committee are confident that the Sacred Harmony will bear comparison with any other book now in use.

In the Common, Long, and Short Metres, this collection contains some of the best tunes ever published; and a greater variety, and better selection, in at least *thirty-three Particular* Metres than is to be met with in any publication that has yet appeared; together with as great a number of excellent Sentences, Anthems, Motets, and Chants, as will be thought necessary for all purposes of public worship. The names of the greatest masters in the sacred science are affixed to a large proportion of the tunes. Those who revere the memory and admire the talents of Handel, Haydn, Mozart, Beethoven, and others of the good old school, we presume will appreciate the selections from their compositions; while they who are fond of that which is new and rare, although it be difficult to perform at first sight, will be no less pleased with such as those of Bertini, Bellini, Novello, and Von Webber. The compositions of Mr. Jackson will, we believe, do the author great credit.

A valuable treatise on the Elements of Vocal Music has been compiled from a work by T. Goodban, which is much more elaborate than is generally found in this form.

DANIEL AYRES,	} <i>Committee.</i>
GEORGE COLES,	
S. J. GOODENOUGH,	
JOHN W. HOYT,	
ABIATHAR M. OSBON,	

New-York, February 29, 1848.

DIRECTIONS FOR VOCALISTS.—The score throughout this work contains four parts. The upper staff is the TENOR, given in the TREBLE clef, consequently it is an octave higher than it should be sung, and is designed for male voices only. The next staff is the SECOND TREBLE, or ALTO, which reads in its true place. The third staff contains the MELODY or AIR, being the highest notes of the organ part, with the stems turned upward. This, and the SECOND TREBLE or ALTO should be sung by females or boys; and on the fourth staff is written the VOCAL BASS, the stems of which, in all cases, turn downward. Other notes occurring on this staff are intended for the instrument.

In performing this music, TREBLE or TENOR voices may sing the AIR alone, or in connection with the BASS; but neither of the two upper parts should be sung unless the four are sustained, when none but TREBLE voices should sing the MELODY or AIR.

DIRECTIONS FOR ORGANISTS.—That the TENOR may have its proper place on the organ, intervals greater than an octave sometimes occur, but not more than a tenth. Organists who cannot reach such intervals with the left hand may take the TENOR note with the right, or if beyond reach as it now stands, play it an octave above. Those who have pedals may play from the BASS *ad libitum*; otherwise give it in octaves where the rest of the harmony can be taken with the right hand.

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ELEMENTARY INSTRUCTION.

CHAPTER I.

ON MUSIC AS ONE OF THE LIBERAL SCIENCES—ITS THREE ESSENTIAL PARTS—THE PRINCIPAL CHARACTERS USED—NAMES OF THE SOUNDS.

MUSIC is partly a *Science* and partly an *Art*: the principal objects of which are to give pleasure to the ear, and, by its expression of various emotions, to affect the feelings; thus affording a most rational and delightful amusement.

As a *Science*, it comprehends the theory, arrangement, and combination, of Musical Sounds, and their effects upon the ear, reduced to fixed rules, the principles of which are not only extensive, but profound, and require genius and great application in their attainment.

As an *Art*, it embraces a correct and ready knowledge of the various characters used to indicate the different sounds, their expression and effect, together with the mechanical power of executing, either with the voice or upon an instrument, that which is written, agreeably to the ideas and intentions of the composer: for the accomplishment of which, a good ear, perseverance in practice, and sufficient judgment to sing with proper feeling and expression, are the particular requisites.

Music, practically considered, is divided into three essential parts—*Melody*, *Harmony*, and *Modulation*.

Melody consists of an agreeable succession of single sounds, proceeding one from the other, either by degrees or by skips, and so disposed or regulated as to form a pleasing air or subject in a composition.

Harmony is formed by the accordance of two or any greater number of sounds produced and heard at the same time; and the different combinations or varieties of such sounds, so produced, are called *Chords*.

Modulation is that progression of the sounds, in melody or harmony, by which the lawful change or transition from one key to another is effected.

The principal characters used in musical compositions are the *Staff*, *Clefs*, *Notes*, *Rests*, *Bars*, *Time Signatures*, *Sharps*, *Flats*, and *Natural*, and the *Key Signatures*; to which may be added the various marks of expression and ornament, with the *words* denoting the different descriptions of movement and style of performance. These form the first principles or rudiments of the science; and the result of a perfect and familiar acquaintance with them, is, that the practitioner, from the commencement of his attempts to acquire execution with the voice, is enabled to proceed progressively from one difficulty to another with pleasure and satisfaction.

There are only *seven natural sounds* in music, which are named in progressive order from the first seven letters of the alphabet:—*

A, B, C, D, E, F, G, ascending; or,
G, F, E, D, C, B, A, descending.

All the other sounds are a repetition of these seven, either higher or lower; for the eighth sound is like the first, except as to pitch, wherefore it has the same name; and so with respect to the others, the ninth being like the second, the tenth like the third, &c.

Every series of *eight sounds*, progressively ascending or descending by tones and semitones, according to the order of the natural scale of music, is called an *Octave* or a *Scale*; and *any two notes* distant eight degrees from each other, as A A or B B, &c., the one being high and the other low, are called the *Octaves* to each other.

* In the study and practice of vocal exercises, the following names, as adopted by the French and Italians, are generally used, because they are more harmonious, and better adapted to the production of pure tone than the letters of the alphabet; and, as they combine the vowels, they also prepare the student for the junction and proper delivery of words to the notes:—

Written . . .	Do,	Re,	Mi,	Fa,	Sol,	La,	Si.
Applied to . .	C,	D,	E,	F,	G,	A,	B.
Pronounced .	Doe,	Rae,	Me,	Fa,	Sole,	La,	See.

Fa and *La* are pronounced as in *fast* and *last*.

QUESTIONS FOR EXAMINATION.

Is music a science or an art?

What are the objects of music?

What is comprehended in the science?

What does the art embrace?

What are the three essential parts of music?

What is melody?

What is harmony?

What is modulation?

What are the principal characters which constitute the rudiments of music?

What is the result of a familiar acquaintance with the rudiments?

How many natural sounds are there?

How are they named?

Are there no other natural sounds?

What is an octave?

CHAPTER II.

THE STAFF AND CLEFS.

Five parallel lines, drawn at equal distances one above the other, are called a staff.

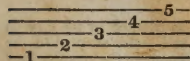
STAFF.



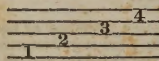
Upon these lines, and in the spaces between them, the heads of the notes are placed, to show the degree or pitch of the sounds.

Each line and space is called a *degree*, because they form separate situations for the notes progressively ascending and descending—thus the staff contains *nine degrees*, namely, five lines and four spaces, which are named upward from the lowest to the highest.

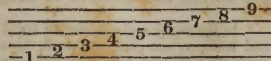
LINES.



SPACES.



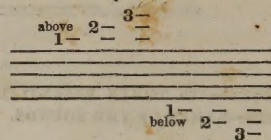
DEGREES.



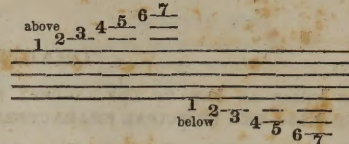
When more degrees are required, then the spaces above and below the staff and short additional lines, called *ledger lines*, are used, any number of which may be added to the staff: thus the degrees are increased at pleasure;

and the first space or line either above or below is the one nearest the staff, the next is the second, &c.

LEDGER LINES.

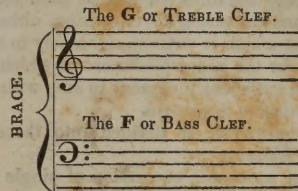


DEGREES.



A *clef* is a character representing a letter and particular sound in the scale of music, and, being placed upon one of the lines of the staff, it determines or fixes the name in regular succession of every one of the degrees, together with the pitch of the sound, whether high or low, (*acute or grave*,) which each degree is intended to exhibit.

Two clefs are in general use, namely, the *G* or *treble clef* and the *F* or *bass clef*; and in piano-forte music each occupies a separate staff, the two being connected by a *brace*, thus:—



QUESTIONS.

What is a staff, and its use?

Why are the lines and spaces called degrees?

How many degrees does the staff contain?

How are the lines and spaces named?

What is a clef, and its use?

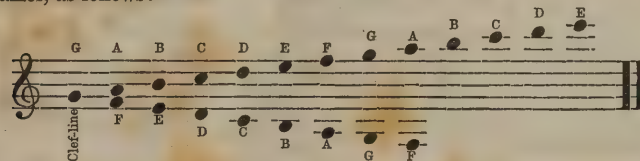
How many clefs are in general use?

The pupil may here be exercised in forming the clefs in separate staves, connecting them with the brace, as in the example.

CHAPTER III.

TREBLE CLEF NOTES.

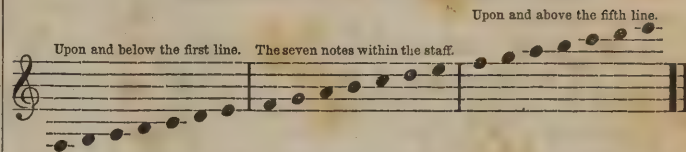
THE *G* or *treble clef* is so placed that its curve at the bottom incloses the *second line* of the staff, which, being the *clef-line*, is called *G*; and from that line all the other degrees above and below progressively take their names, as follows:—



Example of the lines and spaces detached, to be committed to memory by the pupil: thus the first line is E, the second line G, &c.



THE TREBLE NOTES IN PROGRESSION.



The treble clef in vocal music is used for the voices of females and children.

QUESTIONS.

Upon which line of the staff is the treble clef placed?

Name the five lines—the three lines above—the three lines below.

Name the four spaces—what do the letters spell? Name the three spaces above—the three spaces below.

What is the treble clef used for?

What are the notes requiring ledger lines above the staff called?

Questions for cross-examination, to ascertain whether the pupil has acquired the names of the notes readily.

What is the first line—the first line above—the first line below?

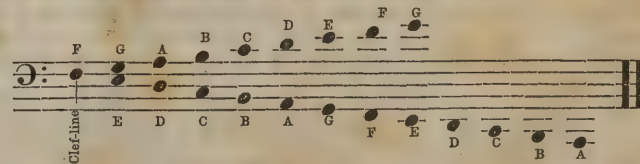
What is the first space—the first space above—the first space below? &c. Or,

Name the situation of the A's—the B's—the C's, &c.

CHAPTER IV.

BASS CLEF NOTES.

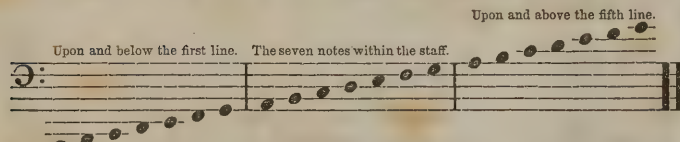
THE *F* or *bass clef* is placed upon the *fourth line* of the staff, which, being the *clef-line*, is called *F*; and from that line all the other degrees, above and below, progressively take their names, as follows:—



Example of the lines and spaces detached, to be committed to memory by the pupil: thus, the first line is *G*, the second line *B*, &c.



THE BASS NOTES IN PROGRESSION.



The bass clef in vocal music is used for the lowest voices of men.

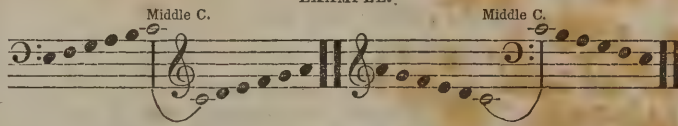
There are only *three degrees* intervening between the bass and treble clef staves; for the first line above in the bass, and the first line below in the treble, are the same in name and sound; wherefore either is called the *middle C line*,* because it connects the two staves; consequently the *high*

* There is another clef, used in musical compositions to express the middle sounds between the treble and bass, called the *C clef*: a knowledge of which is not generally considered necessary, except to professional performers and all those who are desirous of studying composition or qualifying themselves to read and accompany from score.

This clef is usually placed upon the first, third, or fourth lines of the staff, to either

bass notes may be expressed in the *treble clef*, and the *low treble notes* may be expressed in the *bass clef*, to avoid the use of ledger lines.

EXAMPLE.



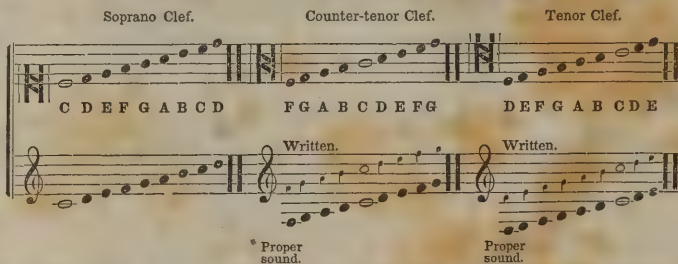
of which it gives the name, and always represents the *middle C*, between the bass and treble clef staves.

When it is placed upon the *first line*, it is called the *soprano clef*, and used in vocal music for the voices of females and children.

When it is placed upon the *third line*, it is called the *counter tenor or alto clef*, and used in vocal music for the high voices of men, and in instrumental music for the viola or tenor violin.

And when it is placed upon the *fourth line*, it is called the *tenor clef*, and used in vocal music for the middle voices of men, and, in the bass part of instrumental music, it is, with the treble clef, occasionally introduced to bring the high notes within the compass of the staff, and avoid the use of ledger lines.

Example of the three *C* clefs, illustrated in the treble clef.



For the accommodation of singers who are unacquainted with the *C clef*, the counter-tenor and tenor parts in vocal music are frequently written in the treble clef, an *octave higher* than they are or can be sung, for the voices of men are naturally an octave lower than those of females or children; and consequently it is only necessary here to observe, that in such cases the notes for the counter-tenor stand one degree higher, and the notes for the tenor one degree lower, in the staff, than would do were they represented in their proper clefs, as shown by the above example.

QUESTIONS.

Upon which line of the staff is the bass clef placed?

Name the five lines—the three lines above—the three lines below.

Name the four spaces—the three spaces above—the three spaces below.

Put cross questions, as directed for the treble notes.

What is the bass clef used for?

What are the notes requiring ledger lines below the staff called?

How many degrees are there between the treble and bass clef staves?

What is the ledger line called which connects the two staves?

How are ledger lines below the staff in the treble clef avoided?







How are ledger lines above the staff in the bass clef avoided?

CHAPTER V.

VALUE OR LENGTH OF THE NOTES AND RESTS.

Notes are the characters which show, by their *various forms*, the value, time, or duration, of musical sounds; and also the names and pitch of such sounds, by the *situations of the heads* in the staff.

Six kinds of notes are in general use; and they are distinguished from each other by their having either a white or black head, and by the stem and hooks. Thus:—

A Semibreve	A Minim	A Crotchet	A Quaver	A Semiquaver	A Demisemiquaver
					
is a plain white note.	is a white note with a stem.	is a black note with a stem.	is a black note with a stem and one hook.	is a black note with a stem and two hooks.	is a black note with a stem and three hooks.

Each note, in the above order, is half the value of the preceding note, and consequently equal to two of the succeeding; and the semibreve being the longest note in duration, if it be compared in value to be equal to four beats of the pendulum of a clock, then the minim will be equal to two, and the crotchet to one; and two quavers, four semiquavers, or eight demisemiquavers, equally divided, must be performed in the time of one beat only.

TIME TABLE.

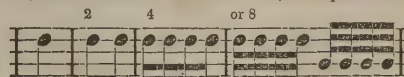
A Semibreve is equal to



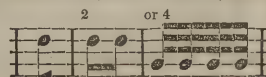
A Minim is the half of a Semibreve, and equal to



A Crotchet is the half of a Minim, and equal to



A Quaver is the half of a Crotchet, and equal to



A Semiquaver is the half of a Quaver, and equal to



A Demisemiquaver is the half of a Semiquaver, and the shortest note.



The pupil should learn this table backward as well as forward: thus—2 demisemiquavers make 1 semiquaver; 4 demisemiquavers or 2 semiquavers make 1 quaver, &c.

The stems of the notes may be turned either up or down at pleasure, and the notes with hooks joined two, three, four, or more, together, for the greater convenience in reading, and showing the regular accent; but no difference is thereby made in their value or duration: it is, however, usual to draw the stem downward to all notes upon and above the third line, and upward to all notes below the third line.

Ancient composers used another note, called a breve, [] which is equal in duration to two semibreves; and modern composers occasionally introduce, in their embellishments, notes with four and five hooks, which may be called *half* and *quarter* demisemiquavers, two and four of which are required to be performed in the time of one demisemiquaver; but these notes seldom occur.

QUESTIONS.

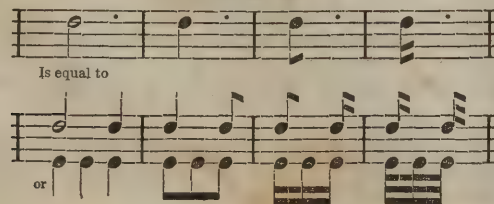
What are notes, and their use?
How many sorts are used, and how are they distinguished from each other?
Describe the form of the notes.
How is their comparative value ascertained?
What is the length of the semibreve—of the minim—of the crotchet—of the quaver—of the semiquaver—of the demisemiquaver?

How many quavers make a crotchet—a minim—a semibreve?
How many semiquavers make a quaver—a crotchet—a minim—a semibreve?
Is it material whether the stems be turned up or down?
What is the general rule?
Why are the notes with hooks grouped or joined together?
What other notes have been or are now used?

DOTTED AND COMPOUND NOTES.

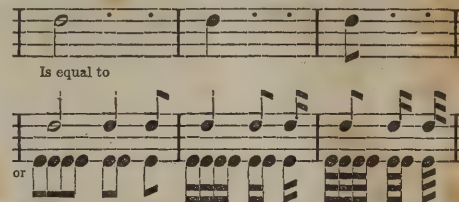
The value or duration of the notes may be *increased* by a dot or dots placed after them: thus, when a *single dot* is placed after the head of a note it adds *one-half* to its duration; consequently a *dotted minim* is equal to a minim and a crotchet, or three crotchets, &c.

EXAMPLE.



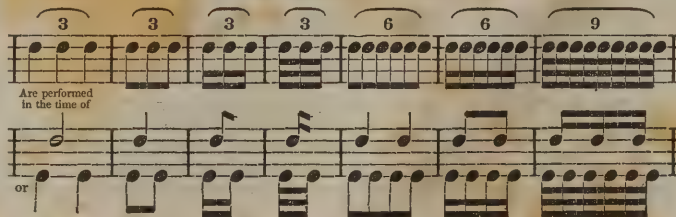
When *two dots* are placed after the head of a note, the second dot is half the value of the first dot, and consequently *three-fourths* of such note are then added to its duration. Thus, a *double-dotted minim* is equal to a minim, a crotchet, and a quaver, or seven quavers, &c.

EXAMPLE.



The value of the notes may also be *diminished* by the manner in which they are grouped together, or by a figure placed over or under them; thus, when *three notes* of one sort are joined together, and have the figure 3 placed over or under them, they are called a *triplet*, or *compound notes*, and are to be performed in the time of *two* only of the same kind; *six* notes joined, and having the figure 6, are to be performed in the time of four; and *nine* notes joined, having the figure 9, are to be performed in the time of six: consequently *three compound crotchets* are to be performed in the time of one minim, or two crotchets, &c.

EXAMPLE.



The figure is not always necessary, and is frequently omitted, as the grouping of the notes 3, 6, or 9, together, is generally sufficient to show the time in which they are to be performed.

QUESTIONS.

How is the value of the notes increased?
 What difference does a dot make to a note?
 What is the value of a dotted minim—a dotted crotchet—a dotted quaver—a dotted semiquaver?
 When two dots are placed after a note, what additional value is then given to the note?
 What is the value of a double dotted minim—a double dotted crotchet—a double dotted quaver?
 How is the value of the notes diminished?

What are such notes called?
 What time is to be given in performance to three notes of one sort having the figure 3 over them?
 What to six notes having the figure 6 over them?
 What to nine notes having the figure 9 over them?
 Repeat the example.
 Is the figure always necessary to compound notes?

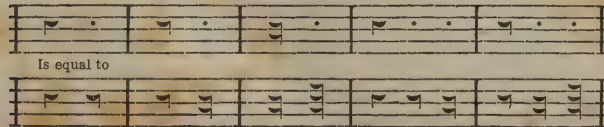
RESTS.

Rests are the marks which denote the periods of *silence* or a cessation of sound; each note has a corresponding mark for its rest, and the same portion of time must always be allowed for the rests as would be given to the notes which they represent in performance; thus, a *semibreve rest* is a *broad mark* placed under a line, &c.

A Semibreve Rest	A Minim Rest	A Crotchet Rest	A Quaver Rest	A Semiquaver Rest	A Demisemiquaver Rest
is placed under a line.	is placed over a line.	has a stem on the left.	has a stem on the right, like the figure 7.	has a double head.	has a triple head.

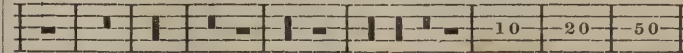
The dotted notes have also their corresponding rests; thus, when a *dot* is placed after a rest, it adds one-half to its duration; and when *two dots* are placed after a rest *three-fourths* of its value are then added to it; consequently a *dotted crotchet rest* is equal to a *crotchet* and a *quaver rests*, &c.

EXAMPLE.



When silence is required for any *number of bars*, other *marks or figures* are used; thus, the *semibreve rest* is used to denote a silence of *one bar* in every sort of time; a broad perpendicular mark connecting *two lines* denotes a rest of *two bars*, and a similar mark connecting *three lines* denotes a rest of *four bars*.

EXAMPLE.



In counting the rests, where a number of bars are required to be silent, it is usual, for the greater certainty of being correct, instead of saying *one* at the commencement of each bar, to substitute the number of the bar arrived at; thus, if four bars in common time are to be silent, say, **1**, 2, 3, 4, **2**, 2, 3, 4, **3**, 2, 3, 4, **4**, 2, 3, 4.

The principal object of introducing the rests is for the purpose of giving effect to the whole or some prominent part of a composition, or to relieve the singer or performer: they likewise, by their introduction at the termination of the different *phrases* or *sections* of a musical composition, avoid confusion between the parts; consequently, as the rests are inserted to fill up the measures where no sounds are to be heard, particular attention must always be paid to the termination of the notes which precede them and the commencement of those which follow them.

QUESTIONS.

What are rests?
 Has each note a corresponding rest?
 Describe the rests.
 Have dotted notes their corresponding rests?
 Explain their value.

How is a silence for any number of bars signified?
 How are such rests counted?
 What is the object of introducing rests?
 What is to be particularly attended to where rests occur?

CHAPTER VI.

TIME AND ACCENT.

Time, in music, is that degree of *regular motion* by which the duration of the sounds is fixed and indicated in the orderly arrangement of the notes and rests of a composition; and by which the just execution and performance of it is governed and conducted.

Every piece of music is divided into small and equal portions of time, by perpendicular lines drawn through the staff, called *bars*; and the notes or rests contained between any two of these lines are also called a *bar* or *measure* of the movement.



This division of the notes and rests into bars is adopted for the purpose of rendering their calculation more certain, and to enable the performer not only to read with greater facility, but also to give to the music its proper effect, by determining where the *accent* is to be placed.

All the bars throughout a movement must be precisely equal to each other in the value of the notes or rests they contain, according to the *time-signature* placed at the beginning, and the same degree of quickness or slowness in which the movement is commenced is required to be continued, without intermission, to the end, unless contradicted; thus *keeping time*, in performance, signifies the giving to every sound or silence its just and proper duration, as represented by the note or rest used for that purpose; and the ability with which this is maintained and kept up, in the performance of a piece, determines whether the performer is a *good* or *bad* *timeist*.

There are only *two* principal sorts of time in music, namely, *common time*, which consists of an *equal* number of parts in a bar, as 2, 4, 6, or 8; and *triple time*, which consists of an *unequal* number, as 3 or 9; but these are divided into *simple* and *compound*.

The *sign* denoting the time in which a movement is composed, is always placed at the beginning, immediately after the clef; and all the signs, except the letter C, consist of *two figures* placed one over the other: the upper figure showing the number of parts contained in the bars, as 2, 3, 6, or 9; and the under figure showing the description of the notes which constitute such parts by its proportion to the semibreve—the figure 4 representing the word *crotchets*, and the figure 8 the word *quavers*. For example:

- $\frac{2}{4}$ signify *two fourth parts of a semibreve or two crotchets* in a bar; and
 $\frac{3}{8}$ signify *three eighth parts of a semibreve or three quavers* in a bar.

THE TIME-SIGNATURES IN GENERAL USE.

- C or C, *common time* of one semibreve in a bar.
 $\frac{2}{4}$. . . *common time* of two crotchets.
 $\frac{3}{8}$. . . *triple time* of three minims.
 $\frac{3}{4}$. . . *triple time* of three crotchets.
 $\frac{3}{8}$. . . *triple time* of three quavers.
 $\frac{6}{8}$. . . *compound common time* of six quavers, being two bars of $\frac{3}{8}$ time united into one.
 $\frac{9}{8}$. . . *compound triple time* of nine quavers, being three bars of $\frac{3}{8}$ time united into one.

In *ancient* music other signatures may be met with, which in *modern* music seldom occur, as $\frac{3}{2}$, signifying *six crotchets*; $\frac{3}{4}$, *nine crotchets*; $\frac{1}{2}$, *twelve quavers*; or $\frac{1}{6}$, *twelve semiquavers* in a bar; and a distinction was also indicated in the degree of the movement by the C and C, the latter denoting a quicker movement than the former.

Accent, in music, signifies a distinct pressure or force given to particular parts of the bars, to mark the time and character of the movement; and those parts are said to be accented on which the *emphasis* or *expression* naturally falls.

The *principal accent* in every description of time is always placed upon the first part or beginning of the bar, with *inferior accents* in other parts, according to the species of the time. Thus:—

In *common time* an inferior accent is given to the *third* part, or third, fifth, and seventh parts, according as the bars may be divided into four or eight parts; the second, fourth, sixth, and eighth parts, being unaccented.

In *triple time* an inferior accent is generally given to the third part when the bars are divided into three parts, or the third and fifth when divided into six parts; the second, fourth, and sixth, being unaccented.

In *compound common time*, when the bars are divided into six parts, the inferior accent is given to the fourth part only, the second and third, and fifth and sixth, parts being unaccented; and

In *compound triple time*, when the bars are divided into nine parts, the inferior accent is placed upon the fourth and seventh parts, the second and third, fifth and sixth, and eighth and ninth, parts being unaccented.

Although the correct performance of a piece of music materially depends upon a proper attention to the accent, for without it music entirely loses its effect; yet there are many exceptions to the general rules for its application, which are indicated by the *slur*, the *bind* or *tie*, the words *rinforzando* or *sforzato*, a *small angle* >, or by *syncopation*. Much also depends upon the judgment and feelings of the performer; for a strong accent uniformly applied throughout a piece is unnecessary, and shows a bad style of performance.

Beating the time, by the number of parts contained in the bars, either in crotchets or quavers, with great regularity, is absolutely necessary to acquire a correct knowledge and proper system of keeping it; and this is of so much importance, that every beginner who is desirous of understanding and giving effect to what he learns, or of qualifying himself to join in musical performances with others, must pay particular attention to and never neglect; for inattention to time at the commencement will not only be a bar to his progress, but such bad habits may be contracted that the difficulty afterward of correcting them may become so discouraging as to induce him to give up the attempt in despair.

The time should be beat very carefully, while learning a piece of music; but when it is acquired, and can be performed correctly, it should then be counted *mentally*, that is, silently; for all kinds of unnecessary motion are prejudicial to performance, and must be avoided.

The most proper way to beat the time is that which is the most easy and certain to assist the performer in keeping it with regularity; consequently the lesser or greater number used in counting must always be determined by the description of the notes introduced in the piece, and whether the music is to be performed quick or slow. Thus, in movements where the notes of *least* value introduced are *quavers*, it will in general be found most convenient to count by crotchets or dotted crotchets, 2, 3, or 4, in a bar; but when semiquavers or demisemiquavers are introduced (except in quick movements) the time will be much better kept if the bars are divided into 4, 6, 8, or 9 parts, according to their value in quavers.

Beating the time with the hand, for the purpose of acquiring a knowledge of and keeping time, particularly in singing; the general rule for which is to put it down at the commencement of the bar and to raise it in the middle, if the time is common, or last third part if the time is triple; or it

may be beat by the *hand*. Thus: when the bars are divided into three parts, beat 1 down, raising it toward the right for 2, and then bringing it to a perpendicular point for 3; and when divided into four parts, beat 1 down, raising the hand to the left for 2, then to the right for 3, and bringing it to a perpendicular point for 4.



But this system of beating the time in performance, however silently it may be carried on, has a bad appearance, and takes off the attention of the hearers; consequently, when it can be avoided, it ought never to be adopted, except by the leader or conductor in large orchestras, whose duty it is to direct the performance and keep all the parts together.

QUESTIONS.

What is time?
What is a bar?
What is the difference between bar and measure?
Why is music divided into bars?
Are all the bars throughout a movement required to be equal?
What is understood by keeping time?
How many sorts of time are there?
Where is the sign placed, and of what does it consist?
Explain the time-signatures commonly used.
What other signatures are occasionally met with in ancient music?

What is understood by accent?
Where is the principal accent always placed?
Where are the inferior accents placed in common time—in triple time—in compound common time—in compound triple time?
What exceptions are there to the rules for placing the accent?
Is beating the time necessary?
What is the rule for determining whether the time should be beat by crotchets or quavers?
What is the general rule for beating time?
Is beating advisable when it can be avoided?

THE DOUBLE BAR.

The double bar || is used not only to show the termination, but also the division of musical compositions into different parts or strains, and thus facilitates reference to any particular part; and when dots are placed at the side :||: they direct that the part on the same side with the dots is to be


repeated; it, however, never interferes with the division of the measures, unless it occupies the place of the single bar, which then becomes unnecessary.

When a movement begins with a part of a bar, that part must always be allowed for at the end, and before the double bar also, if the movement be divided into parts, and it is therefore always counted as the last part of a bar.

When a small angle > or an abbreviation of the word *sforzando* or *forzato* (*sf* or *fz*) is placed over or under a note, it directs that a particular force, called the *emphasis*, is to be given to it; consequently, when notes thus marked occur upon the unaccented part of the bar, the regular accent is dispensed with, as such notes must always be performed louder or stronger than the notes immediately before and after them.

All notes which begin upon the unaccented and finish upon the accented part of a measure—as a minim between two crotchets, or one or more crotchets between two quavers—are called *syncopated notes*, and require the *emphasis* because they include the accented part in their time or duration; but such notes, when they occur in the treble, are generally accompanied by equal notes in the bass.

When a *curve line* is drawn over two notes upon the same degree in the staff, it is called a *tie*, and signifies that they are to be performed as *one*; consequently the first only is to be struck and continued during the time of both; but when it is placed over two or more notes on different degrees, it is then called a *slur*, and directs that the notes are to be performed *legato*, that is, smoothly and connectedly.

D. C. (the abbreviation of the words *Da Capo*) signify that the first part or strain is to be repeated; and the *pause*  over a double bar denotes the end.

QUESTIONS.

What is the double bar used for?
Why are dots placed at the side of it?
When a movement begins with part of a bar, how is that part counted?
What marks are used to notes requiring the emphasis?

How are such notes performed?
What are syncopated notes?
What is a tie and slur?
What do the letters *D. C.* mean when placed at the end of a strain?

CHAPTER VII.

NATURAL MAJOR AND MINOR SCALES.

A *key* or *scale*, in music, consists of *eight* progressive sounds, separated from each other by intervals called *tones* and *semitones*, and proceeding by degrees from one principal or fundamental sound, which is called the *key-note* or *tonic*; the *eighth*, which completes the scale and begins a fresh series, if continued, being its *octave*.

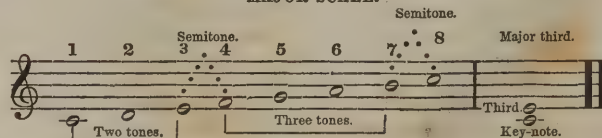
A *semitone* or *half tone* is the smallest interval used in music, and occurs among the natural notes, between B C and E F. The interval between any two of the other adjoining natural sounds is a *tone*.

There are only *two natural keys* or scales: the one called *major* and the other *minor*. Each consists of the seven letters or degrees with the octave to the first in regular succession, divided by *five tones* and *two semitones*; and both are called *diatonic scales*, because the greater portion of the intervals between the notes are tones.

The principal difference between a major and a minor scale is in the situation of the *two semitones*, and in the interval of the *third* from their respective key-notes.

The natural *major scale* begins and ends with C; consequently the semitones occur between the *third and fourth* and the *seventh and eighth*; and the interval from C, the key-note to E, its third, consisting of *two tones*, is called the *major third*, and thus gives the name *major* to the scale.

MAJOR SCALE.



The natural *minor scale* begins and ends with A; consequently the semitones occur between the *second and third* and the *fifth and sixth*; and the interval from A, the key-note, to C, its third, consisting of *one tone and one*

semitone only, is called the *minor third*, and thus gives the name *minor* to the scale.

In the major scale the two semitones retain their situations, both ascending and descending; but in the minor scale a variation takes place in the ascending order, by means of accidental sharps, and, consequently, it is perfect with the natural notes only in descending.



All the other keys or scales, either in the major or minor mode, are merely *transpositions* of the natural scales, by changing the key-note to another note, either higher or lower, and require the *signature*. The minor scale will be more fully described hereafter.

QUESTIONS.

What is a key or scale in music?
 What are the intervals between the notes called?
 Where do the semitones occur among the natural notes?
 How many natural scales are there—what intervals do they consist of?
 What is the difference between a major and a minor scale?

What is the key-note and situation of the two semitones in the natural major scale?
 From what interval does the scale derive its name?
 What is the key-note and situation of the two semitones in the natural minor scale?
 From what interval does it take its name?
 Do the sounds ascend and descend in the same order?
 How are other keys or scales formed?

CHAPTER VIII.

DIATONIC INTERVALS.

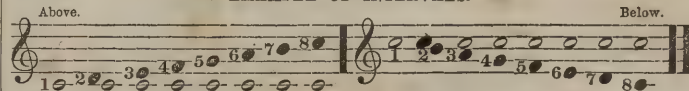
AN *interval* in music is the distance, in respect to pitch, between any two sounds, whether heard separately, as in melody, or together, as in harmony; and is therefore a general term for either a degree or a skip; and, as it implies one sound high and the other low, consequently the notes which

B

limit the interval are both called by the name of the interval itself; as, from C to E is contained the interval of a third, *both inclusive*; so E is a third above C, and C is a third below E.

Intervals are calculated by the letters or number of the degrees of the staff, and all the intervals formed by the natural notes are included within the compass of an *octave*; for those intervals which exceed the limits of the scale, as the *ninth*, *tenth*, *eleventh*, &c., are considered as merely the octaves to the *second*, *third*, *fourth*, &c.; thus, if G upon the first line in the bass, and B upon the third line in the treble, be struck or heard together, although the distance between them consists of *two octaves and a third*, still, in the calculation of intervals, it is called a *third* only.

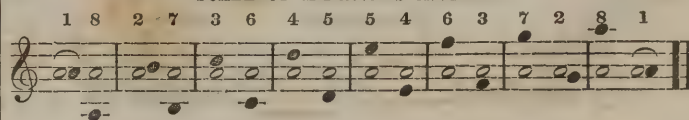
EXAMPLE OF INTERVALS.



In naming an interval as the third, fourth, fifth, &c., to any particular note, it is always understood to imply *above*, unless the contrary be expressed; because in all harmonious progressions the bass is the foundation; thus, the third to C is E, but the third *below* C is A. It must be particularly understood that a given interval is not the same above and below; for instance, E above A is a *fifth*, but E below A is only a *fourth*. Thus there is a difference in the interval by making the highest note the lowest, although the notes are the same in name; and this is called the *inversion* of an interval.

Thus, by inversion, the *unison* becomes an *octave*; a *second* becomes a *seventh*; a *third* becomes a *sixth*; a *fourth* becomes a *fifth*; a *fifth* becomes a *fourth*; a *sixth* becomes a *third*; a *seventh* becomes a *second*; and an *octave* becomes the *unison*.

SCALE OF INTERVALS INVERTED.



QUESTIONS.

What is an interval?
How are intervals calculated?
In naming an interval, is it understood to imply above or below?

What is the 5th
2d
7th
3d
6th
4th
8th

} to A?

Put similar questions to B, C, D, E, F, and G.

What is the 4th
6th
3d
7th
2d
5th
8th

} below A?

Put similar questions to B, C, D, E, F, and G.
What is understood by inversion?
What does the unison if inverted become?
What does the 5th

3d
7th
4th
6th
2d
8th

} if inverted become?

CHAPTER IX.

MARKS OF TRANSPOSITION, OR THE SHARP, FLAT, AND NATURAL.

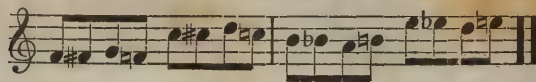
EVERY sound in the natural scale or octave may be raised or depressed a semitone above or below its natural pitch, by *marks of transposition*, called *sharps* and *flats*, and these marks are contradicted by another, called a *natural*. Thus:

A sharp # raises a note one semitone.

A flat b lowers a note one semitone.

A natural ♮ contradicts either a sharp or a flat, and signifies that the note before which it is placed is to be performed *natural*: consequently it sometimes raises and sometimes lowers the notes—raises them when it contradicts a previous flat, and lowers them when it contradicts a previous sharp.

EXAMPLE.



When the pitch of a note is altered from its original sound in the scale or key by a *sharp*, *flat*, or *natural*, the character by which it is altered is always added to the letter in naming the sound, as F sharp, C natural, B flat, &c.

The interval of a *tone*, when divided by a sharp or flat, forms two semitones of a different character from each other, the one being a *chromatic* and the other a *diatonic* semitone, according to the situation of the notes in the staff. Thus:—

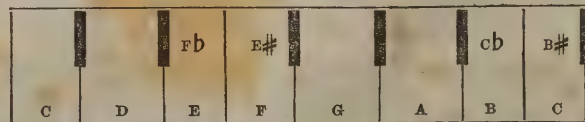
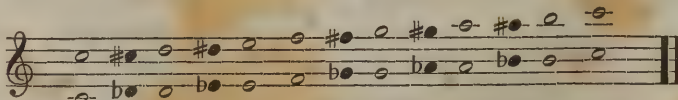
The semitone which occurs between any sharp or flat sound, and the natural note from which it takes its name, as F, F#, or B, Bb, both notes being on the same degree, is called a *minor* or *chromatic* semitone.

The semitone which occurs between any two notes played on different degrees of the staff, as F#, G, or Bb, A, is called a *major* or *diatonic* semitone.

When all the tones among the natural notes are divided into semitones by either sharps or flats, another scale of notes is formed, consisting of semitones only, which is called the *chromatic scale*, and consists, with the octave, of thirteen sounds.

The notes of which this scale is formed, or a part of them, are occasionally introduced in musical pieces; and when such passages occur they are called *chromatic passages*, and usually ascend by sharps and descend by flats.

CHROMATIC SCALE.

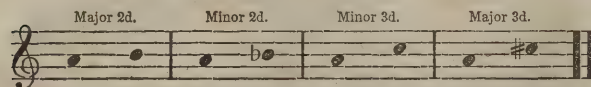


CHAPTER X.

CHROMATIC INTERVALS.

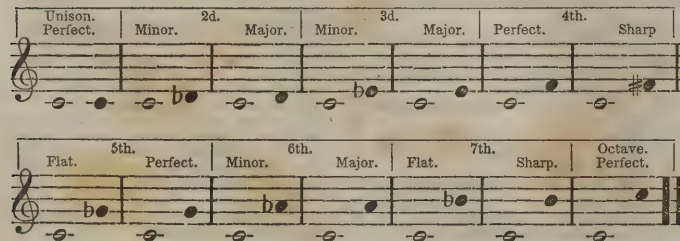
As every interval among the natural notes may be *increased* or *diminished* a *semitone*, by one of the two notes of which it is formed being made sharp or flat, so each interval may, according to its extent, reckoning by *semitones*, or *tones* and *semitones*, be a sharp or flat interval: as from A to B there is an interval of a tone, so it is called a *major second*; but if B is flattened it then becomes an interval of a semitone only, and is called a *minor second*; and likewise, as from A to C there is an interval of one tone and one semitone, so it is called a *minor third*; but if C be sharpened, it then becomes an interval of two tones, and is called the *major third*.

EXAMPLE.



Each of the following intervals has an effect peculiar to itself in the scale; and consequently they are all distinguished by different names, and are either *consonant* or *dissonant*.

SCALE OF CHROMATIC INTERVALS.



The unison is not an interval, but merely considered as such on account of its inversion.

The minor second contains 1 semitone.....	as C	D \flat .
major second 2 semitones or 1 tone	C	D.
minor third 3 1 tone and 1 semitone.	C	E \flat .
major third 4 2 tones.....	C	E.
perfect fourth 5 2 tones and 1 semitone	C	F.
sharp fourth 6 3 tones.....	C	F \sharp .
flat fifth 6 2 tones and 2 semitones	C	G \flat .
perfect fifth 7 3 tones and 1 semitone	C	G.
minor sixth 8 3 tones and 2 semitones	C	A \flat .
major sixth 9 4 tones and 1 semitone	C	A.
flat seventh 10 4 tones and 2 semitones	C	B \flat .
sharp seventh 11 5 tones and 1 semitone	C	B.
octave 12 5 tones and 2 semitones	C	C.

The *consonant intervals* are those which have an agreeable relation to each other and please the ear, as both the thirds, the fourth, fifth, eighth, and both the sixths. The *dissonant intervals* are those which are less agreeable to the ear, as both the seconds, the sharp fourth, flat fifth, and both the sevenths.

The fourth, fifth, and octave, are called *perfect*, because they cannot be altered without becoming dissonant; and the thirds and sixths are called *imperfect*, because they may be either major or minor, and still remain consonant.

The *key-note* of any scale is called the *tonic*, because it is the chief sound upon which every piece of music depends, and with which it must terminate.

The *perfect fifth* is called the *dominant* of the key, because, from its connection with the tonic, which is required to be heard after it in the bass at a close, it is said to govern it.

The *perfect fourth* is called the *sub-dominant*, because, being the *fifth* below the key-note, it is also a species of governing note; it is always the last flat to the signature in the major mode, and shows the fourth below it to be the key-note.

The *sharp seventh* is called the *leading note*, because it announces the key by requiring the tonic to be heard after it; it is always the last sharp to

the signatures in the major mode, and shows the note above it to be the key-note.

The *thirds* and *sixths* correspond with each other in all keys; for if the third to the key-note is major, the sixth is major also; but if the third is minor, then the sixth is minor. Every duet is chiefly composed of thirds and sixths, because from their varied succession of major and minor intervals, they are extremely pleasing to the ear, and are the only intervals which are allowed to proceed in *similar motion* ascending and descending through the scale or octave. The third at a close always decides the mode, whether it be major or minor, in which the piece is composed.

QUESTIONS.

Why are intervals distinguished by the terms major and minor?
Have they peculiar effects?
Describe the chromatic intervals from the scale.
What is the difference between consonant and dissonant intervals?
What is the difference between perfect and imperfect intervals?

Why is the key-note called the tonic?
Why is the perfect fifth called the dominant?
Why is the perfect fourth called the sub-dominant?
Why is the sharp seventh called the leading note?
What distinguishing character do the thirds and sixths bear to the key?

CHAPTER XI.

MAJOR KEYS AND SIGNATURES.

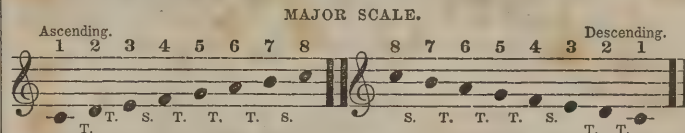
A *key* in music comprehends a scale of *eight progressive sounds*, separated in a particular order by *five tones* and *two semitones*; and the first or lowest sound, being the foundation of the others, is called the *key-note* or *tonic*.

Any one of the twelve sounds in the chromatic scale may be taken as a key-note either in the major or in the minor mode; consequently there are *twenty-four keys* in music, namely, *twelve major* and *twelve minor*; and the sharps or flats necessary to their formation are always placed at the beginning of the staff immediately after the clef, and are called the *signature*.

Every piece of music is composed in a particular key, which must always be kept in mind during the performance of it; for although a *modulation* or change may take place from one key to another in the course of the piece,

yet, by the *rules of composition*, every regular piece ought to return to and finish in the original key; and the piece is said to be composed in the key of C, if C is the last or lowest note in the bass at the close of it; and the third above that note always shows whether the key is major or minor.

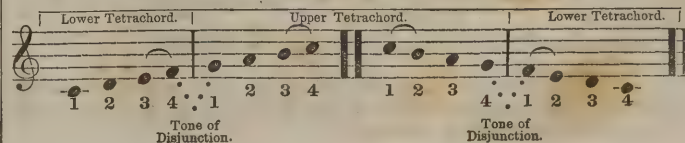
The *natural major key* or *scale* begins and ends with C; and as the *two semitones* among the natural notes occur between E, F, and B, C, which notes become the third and fourth, and the seventh and eighth of the scale, the order or progression of the sounds by tones and semitones ascending and descending is as follows:—



All other keys in the major mode are similar in their progression to the natural key; for if any other note except C is taken as the key-note, then some of the notes must be raised or depressed by sharps or flats, to regulate the intervals precisely in the same order by tones and semitones from such new key-note: thus, all keys requiring sharps or flats are merely *transpositions* of the natural scale, by changing the key-note to another note either higher or lower.

The *natural major scale*, if divided into *two parts*, forms a double series of *four sounds*, similar in their progression, and called *tetrachords*; each tetrachord consisting of *two tones* and *one semitone*, with the semitone between the two highest sounds, and separated by the interval of a tone, called the *tone of disjunction*.

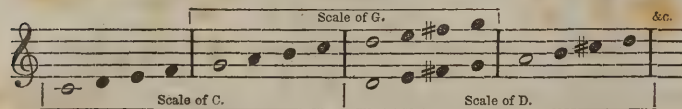
EXAMPLE.



Every scale has two others immediately connected with it; one on the fifth above, or *dominant*, which requires an additional sharp to the signature, and the other on the fifth below, or *sub-dominant*, which requires an additional flat to the signature; these are called its *attendant keys*. Thus each tetrachord forms a part of another scale; the upper tetrachord, commencing with the dominant, forms the lower tetrachord of the key requiring an additional sharp; and the lower tetrachord, commencing with the sub-dominant, forms the upper tetrachord of the key requiring an additional flat.

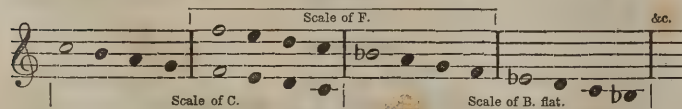
Thus the regular progression of the keys, as they require *sharps*, is by fifths ascending or fourths descending, each successive key commencing upon the *dominant* of the last key, with the *fourth* of that scale sharpened to make the sharp seventh or *leading note* of the following scale.

EXAMPLE.



And the regular progression of the keys, as they require *flats*, is by fourths ascending or fifths descending, each successive key commencing upon the *sub-dominant* of the last key, with the *seventh* of that scale flattened, to make the perfect fourth or *sub-dominant* of the following scale.

EXAMPLE.



When the whole series of the twelve major or minor scales are passed through in regular succession, they form a *circle of keys*, which is termed *major* or *minor*, according to the mode.

QUESTIONS.

What is a key in music?
 How many keys are there?
 How is the key ascertained in which a piece is composed?
 Where do the semitones occur in the major scale?
 Describe the progression of the sounds ascending and descending by tones and semitones.
 Are all major keys similar in their progression?
 What does the major scale form, when divided into two equal parts?

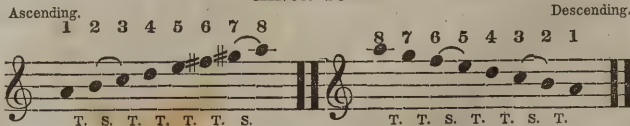
What is the interval between the divisions called?
 What is understood by attendant keys?
 How do the two tetrachords form parts of the scales of the attendant keys?
 What is the progression of the keys as they require sharps?
 What is the progression of the keys as they require flats?
 When the twelve major or minor keys are passed through in succession, what are they called?

CHAPTER XII.

MINOR KEYS AND SIGNATURES.

THE natural minor key or scale begins and ends with A; thus the semitones occur between the second and third and the fifth and sixth from the key-note; but as every ascending scale must have a *leading note* or *sharp seventh*, the seventh, when followed by the eighth, requires an accidental sharp before it, to make the interval between those two sounds a semitone only; and the sixth is also raised by an accidental sharp, that the interval between the sixth and seventh may not be greater than a tone;* thus, in *ascending*, the semitone which lies between the fifth and sixth is removed to between the seventh and eighth, by accidental sharps placed before the sixth and seventh; but in *descending*, the sharps are omitted, and this semitone takes its natural position between the fifth and sixth.

MINOR SCALE.

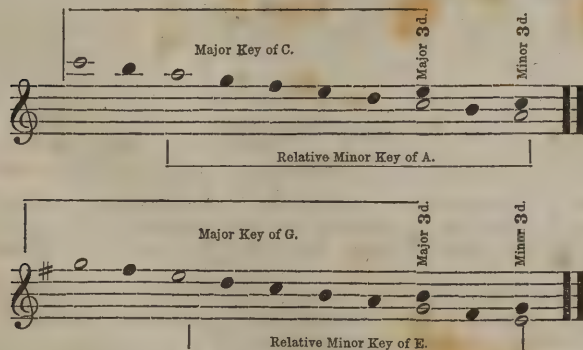


* Authors frequently introduce in their compositions the seventh raised without the sixth, particularly in descending; and whenever this occurs there is an interval between those two sounds, consisting of *three semitones*, and called the *extreme sharp second*. As this progression, however, destroys the regular order of the scale, which ought to consist of tones and semitones only, it must always be considered rather as a license than a natural progression.

This example shows that the minor scale differs from the major, not only in the situation of the two semitones, but also in the variation of the scale in ascending and descending; the sixth and seventh, in ascending, requiring accidental sharps to be placed before them, which are omitted in descending: consequently, that the number of sharps or flats necessary to the signature is to be ascertained only by the descending order of the sounds.

Every minor key has a practical relation to, and originates from, the major key, which has the same common signature, and is called its *relative key*, the key-note of which is a minor third below that of the major; thus, the minor key of A is the relative to the major key of C; and the minor key of E is the relative to the major key of G; consequently, the signatures being the same, they do not decide the *mode* in which a piece is composed; but the third above the key-note, which is major in a major key, and minor in a minor key, always does.

EXAMPLE.



The regular progression of the keys, as they require sharps or flats, is the same in the minor mode as in the major; thus, each successive key with sharps commences upon the fifth or dominant of the last key; and A

being the natural minor key, E is the next, B the next, &c.; and with flats each successive key commences upon the fourth or sub-dominant of the last key, thus, A, D, G, &c.

QUESTIONS.

Where do the semitones naturally occur in the minor scale?

What difference takes place in the ascending order of the sounds?

Describe the progression of the notes by tones and semitones, ascending and descending.

How is the proper signature to a minor scale ascertained?

Why are minor keys called the relatives to the major keys with the same signatures?

As the signature to a major key and its relative minor are the same, how is the mode ascertained?

Is the progression of the keys the same in the minor as in the major?

Describe the progression.

CHAPTER XIII.

TRANSPOSITION AND THE METHOD OF ASCERTAINING THE KEY.

WHEN a change is made in the *pitch* of a composition, either in the writing or performance of it, whereby the whole is removed from its original key into another key higher or lower, it is said to be *transposed*.

In transposing a piece of music, it is necessary to observe that every interval throughout the piece must be preserved the same as in the original key, and that consequently the mode, whether it be major or minor, must always remain the same; that the sharps or flats necessary to the adopted key must be introduced as the signature, and that all the notes raised or depressed by accidental sharps, flats, or naturals, in the course of the piece, must still remain in that state, whatever may be the signature, always recollecting that the natural, where it contradicts a sharp or a flat, raises or lowers the notes a semitone, the same as sharps or flats raise or depress the natural notes.

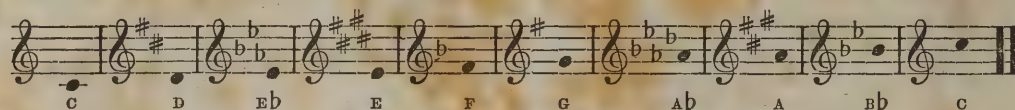
Transposition is generally adopted for the purpose of adapting a piece of music to some particular instrument for which it was not originally composed, or to suit the capacity of some particular voice, that it may be rendered more easy of execution; and although in such cases it is extremely useful, yet it is a fact unaccounted for that different keys have their

different characters, and that a transposed key will not produce the same effects as the original key.

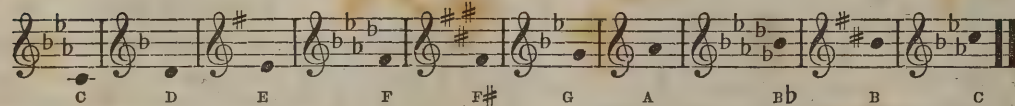
The following example shows the signature and key-note to all the different keys in which compositions are usually written, both in the major

and minor mode; by which it will be seen, upon reference to the original key, that, if the piece is required to be *higher*, one of the keys must be adopted on the *right hand* of it; but if *lower*, then one of the keys on the *left hand* of it, according to the interval proposed.

MAJOR KEYS.



MINOR KEYS.



The key-note in every major scale is the next degree above the last sharp or a fourth below the last flat of the signature; and in every minor scale it is the next degree below the last sharp or a third above the last flat of the signature.

The *mode* in which a piece of music is composed may generally be ascertained by its commencement, and observing, if accidental sharps or naturals frequently occur, which, if the key is minor, become necessary to raise the sixth and seventh of the scale; but if none appear, it may then be concluded that the key is major.

QUESTIONS.

What is transposition?
What are the rules necessary to be observed in transposing?
Why is transposition adopted?
Name the major keys and signatures generally used.

Name the minor keys and signatures generally used.
How is the key-note ascertained by the signature?
How is the mode ascertained in which a piece is composed?

CHAPTER XIV.

CHORDS.

A *chord* is a combination of sounds related to one another, and making *harmony* together, and is complete with three sounds; for if a fourth is added, one of the three must be repeated in its octave, or it becomes a discord.

All the varieties produced in harmony are derived from *two* principal or *fundamental chords*: one *consonant*, called the *common chord*; and the other *dissonant*, called the *discord of the seventh*.

The *common chord* consists of a bass note, as the fundamental sound, with its major or minor third and perfect fifth; to which the octave to the bass may be added; and then admits of three different positions by reversing the order of the sounds.

MAJOR COMMON CHORD.

1st position. 2d position. 3d position.

Fundamental sound.

MINOR COMMON CHORD.

1st position. 2d position. 3d position.

Fundamental sound.

This chord constitutes the natural harmony of the key, and the third proves whether the key is major or minor; and although the second position in reality consists of a fifth, eighth, and tenth—and the third position of an eighth, tenth, and twelfth—yet, as the tenth and twelfth are the octaves to the third and fifth, they are also called by the names of third and fifth, notwithstanding their distance from the bass; and as such they are considered in harmony.

The *discord of the seventh* is formed by adding a flat seventh to the major common chord, and thus a chord is heard of four different sounds. This chord only occurs upon the dominant or fifth of the key; and always requires to be *resolved*, that is, taken away by the descent of the discordant note into the harmony of the key.* Thus the chord is called the *dominant seventh*; and its bass note is called the governing note, or *dominant of the key*, because the key-note is always required to follow it at a close.

EXAMPLE.

Key-note.	Dominant.	Chord of the 7th.	Resolution.

As the fundamental discord consists of four notes, it admits of four dif-

* Discords not only require to be *resolved*, but also *prepared*; except in particular cases, where the abrupt introduction of them is intended to produce particular effects. Upon this subject a celebrated author observes, that "the great use of discords is to produce variety, as the ear is soon surfeited with too much consonance; whence it is an established rule, both in Composition and Thorough Bass, that two perfect consonances, *two fifths*, or *two eighths*, are never to follow one another directly, either ascending or descending. All such disallowances are avoided

ferent positions, when the octave is added; but each position generally requires a particular position of the common chord to succeed it as its resolution; for the seventh of the dominant must always descend into the third of the key; and the third of the dominant, which is always required to be major, because it is the leading note or sharp seventh of the scale, must ascend to the eighth of the key.

DISCORD OF THE SEVENTH AND ITS RESOLUTIONS.

1st position. Resolved. 2d position. Resolved. 3d position. Resolved. 4th position. Resolved.

Fundamental sounds.

Thus, the first position resolves into the second position of the common chord. The second position resolves into the third position of the common chord. And the third and fourth positions resolve into the first position of the common chord.

The alteration in the position of the notes in the treble does not alter the nature of either the common chord or chord of the seventh; for while the fundamental sound is continued as the bass note, the chord remains the same; but if one of the other notes of which either chord consists be taken as the bass note, then the chord is said to be *inverted*, and assumes a different character, although derived from the original chord.

QUESTIONS.

- | | |
|---|--|
| <p>What is a chord?</p> <p>What are the principal chords?</p> <p>What notes form the common chord?</p> <p>How is this chord connected with the key?</p> <p>Are distant intervals always considered as within the octave?</p> <p>What notes form the discord of the seventh?</p> | <p>Is it necessary that the discord should be resolved?</p> <p>Why is it called the dominant seventh?</p> <p>Describe the resolution of each position?</p> <p>Does the variation in the position of the treble notes alter the nature of the chord?</p> <p>What is meant by inverted chords?</p> |
|---|--|

by giving to the upper and lower part a *contrary motion*, that the one may ascend while the other descends. A further use of discords is to raise the expectation, and thereby increase the relish of a succeeding consonance; but then they are not to be introduced abruptly, but in such a manner as to make them natural and easy. This is called their *preparation*; for which this general rule may be laid down—that the note which is to become a discord must first be introduced as a concord, and turn into a discord as it were insensibly."

The *attendant harmonies* of every key, whether major or minor, are the common chords of its fourth and fifth, (*sub-dominant* and *dominant*,) the latter always carrying a major third, because that note is the leading note or sharp seventh of the scale, and rises to the key-note: thus, in modulation, it is the characteristic note by which a change of key is announced; and in the minor mode, on account of the signature at the clef, it is always known by an accidental # or ♯ before it. The natural harmony of the whole octave is comprehended in the common chords of the key, and its two attendant keys; thus, they furnish an accompaniment to the scale without any apparent deviation from it; for, until an accidental #, b, or ♭, is introduced, the key is always considered the same.

CHAPTER XV.

GRACES OR EMBELLISHMENTS.

THE principal embellishments, introduced in particular passages to heighten their effect and give expression to the music, are the *appoggiatura*, the *turn*, and the *shake*.

Ornamental notes of every description are always *slurred* to, and considered as parts of, the notes they are connected with; consequently they are never reckoned in the division of the bars, but the time given to them in performance is always borrowed or taken from the principal ones they are intended to embellish.

The *appoggiatura* is a small note placed before, and upon the next

degree either above or below, a large one of longer duration. Its chief use is to soften the effect of certain distances, or to avoid an apparent breach of the rules of harmony.

The time given to an *appoggiatura* depends greatly upon the judgment of the performer, and other circumstances. Sometimes it is touched very lightly, only to glide the more gracefully from one note to the other; but generally it may be considered as a *leaning note*, and then requires the accent, and takes half the value of the principal note, if plain, or two-thirds, if dotted; and when it is placed before the upper note of a chord it suspends the time of that note only, and must be struck with the lower ones.

APPOGGIATURAS.

All small notes in groups, or, if single, when they are more than one degree above or below the principal notes to which they belong, must always be performed short or quick, and the accent given to the principal note; and when they are connected by a slur to a note placed before them, they depend on that note for the time given to them, and are called *after notes*.

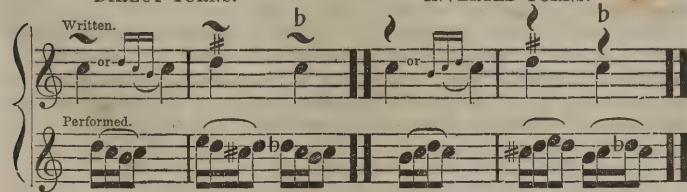
SHORT APPOGGIATURAS. AFTER NOTES.

The *turn* is expressive of a group of appoggiaturas, and consists of three notes, namely, the note upon which it is made, with the note above and the semitone below it. There are two sorts of turns—the direct or *common turn*, which begins with the note above; and the *inverted turn*, which begins with the note below—both terminating with the principal note. Sometimes the turn is expressed in small notes: in general, however, it is denoted by a small crooked mark \sim placed over the note.

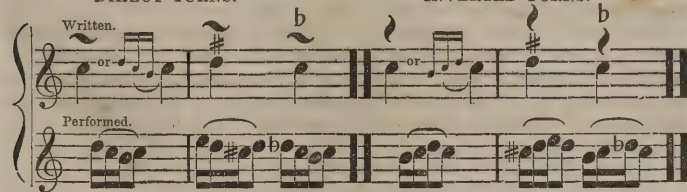
When the note upon which a turn is to be made is of short duration, it should commence with the turn; but when its duration will admit of it, and particularly if it be a dotted note, then the note should first be heard, and the turn made in the middle or latter part of its time. This is sometimes denoted by a dash through the mark: thus \sim .

When a \sharp , b , or \flat , is placed over or under the mark, it signifies that the highest or lowest note in the turn, according to the situation of the character, is to be sharp, flat, or natural.

DIRECT TURNS.



INVERTED TURNS.



TURNS ON DOTTED AND SUSTAINED NOTES.

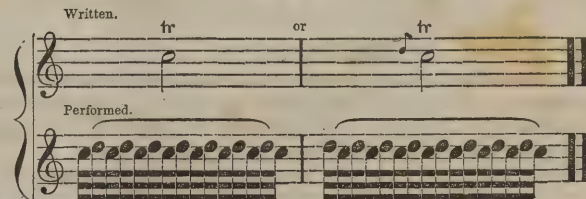


A *shake* is denoted by a small *tr.* (abbreviated from the Italian word *trillo*) placed over a note; and consists of a quick alternate repetition of that note with the note above it, put in equal motion, each being made very articulate, and continued during the principal part of the time or value of the note, and always terminating with it.

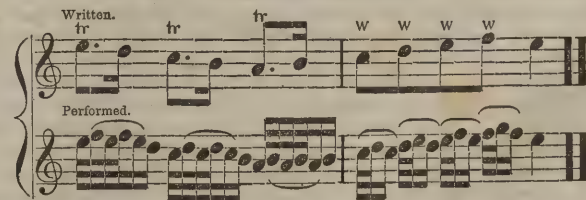
The interval between the two notes of which a shake is formed may be either a tone or a semitone; and it may begin with either the principal or the accessory note: as a general rule, however, the former is to be preferred, and the latter only adopted when indicated by a small note placed before the principal one.

There are different descriptions of shakes: the *transient shake* or *trill* is a short quick shake; the *plain shake*, which, as its name implies, consists only of the two notes which form the shake; and the *perfect shake*, which ends with a turn, and is generally introduced at a pause or close.

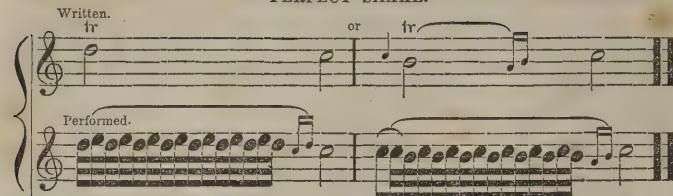
PLAIN SHAKE.



TRANSIENT SHAKE.



PERFECT SHAKE.



QUESTIONS.

- | | |
|---|--|
| What are the principal embellishments used? | How is it expressed? How is it performed? |
| How are they performed and reckoned in the bars? | How is a shake denoted? |
| Describe the use and mode of performing the appoggiatura. | Of what notes does it consist? |
| How are small notes in groups performed? | How is it performed? |
| Explain the turn. | Must the interval between the two notes be a tone or a semitone? |
| | Describe the different sorts of shakes. |

CHAPTER XVI.

MARKS OF EXPRESSION AND OTHER CHARACTERS USUALLY PLACED TO THE NOTES OR OTHERWISE OCCURRING IN MUSICAL COMPOSITIONS.

The *crescendo* mark < is an angle beginning with the point, and signifies that the sounds are to be gradually increased from soft to loud.

The *diminuendo* mark > is an angle ending with the point, and signifies that the sounds are to be gradually decreased from loud to soft. This mark, when applied to a single note, is then called the mark of *emphasis*.

The *swell* < > consists of the crescendo and diminuendo marks united, and signifies that the note or passage over which it is placed is to begin soft, and, gradually increasing to loud in the middle, is as gradually to diminish, and finish soft. In giving expression to particular passages in a composition, it is always usual to increase the sounds in ascending, and to diminish them in descending, unless marked to the contrary by the composer.

The *slur* or *tie* — is an arch or curve line drawn over or under the notes, to show that they are to be performed very smoothly and connectedly. When the notes are upon different degrees, it is called the *slur*; and if only two notes are thus connected, the first should be performed emphatic

and the second rather short or staccato; but when it is placed over two notes on the same degree in the staff, it is then called the *tie*, and joins the two into one; consequently the first only is to be struck, and continued during the time of both. Vide page xii.

The *dash* '---' and *point* '....' are small strokes or dots placed over the notes, to show that they are to be performed *staccato*, that is, shortly and distinctly; making as it were rests between them. The dash requires a more separate and distinct manner of performance than the point.

The *pause* ◡ is a semicircle with a dot. This mark, when placed over a note, signifies that a stop is to be made, and the note sustained longer than its proper time; when placed over a rest, that a stop is to be made, and silence observed; and, when placed over a double bar, it shows the end or finishing part.

The *repeating sign* § is used to point out the place by a preceding sign, where the performer is to return to. This mark is generally accompanied with the words, *al segno*, which mean, *from the sign*; or the words, *da capo*, which signify go back to, and finish with, the *first part*.

When *two bars* occur at the end of a strain, or part of a movement, with curve lines over them—the one marked with the figure ① followed by a double bar with dots of repetition, and the other marked with the figure ②; and occurring after the double bar—the *first* is to be omitted on the repetition of the strain, and the *second* performed instead of it.

CHAPTER XVII.

TERMS OR WORDS USED TO INDICATE THE DIFFERENT DEGREES OF MOVEMENT OR STYLE OF PERFORMANCE, WITH ABBREVIATED WORDS.

The time, with respect to the quickness or slowness in which a movement is to be performed, and its style or character, is generally expressed by some Italian or French word or words placed at the beginning of it; and the mode of expression or effect intended to be given to particular notes or passages as they occur in the movement, is denoted by other *abbreviated words*; and among the great variety used by different authors (the proper signification of which are, however, frequently very indefinite) the following are the most common.

WORDS INDICATING THE TIME OF A MOVEMENT.

GRAVE, very slow and solemn.
 ADAGIO, very slow and expressive.
 LARGO, slow and measured.
 LENTO, slow and sustained.
 LARGHETTO, not so slow as Largo.
 ANDANTINO, rather slow and pleasing.
 ANDANTE, not so slow as Andantino.

ALLEGRETTO or MODERATO, in moderate time, pleasing.
 ALLEGRO, gay, rather brisk and lively.
 VIVACE, quick and animated.
 SPIRITOSO, with spirit.
 BRIO, brilliantly.
 PRESTO, quick.
 PRESTISSIMO, very quick.

WORDS RELATING TO THE EXPRESSION AND STYLE OF PERFORMANCE.

A, in, for; as A TEMPO, in strict time.
 ACCELERANDO, accelerate or increase the time.
 AD LIBITUM, at pleasure.
 AFFETUOSO, affectingly, tenderly.
 AGITATO, agitated, impassioned.
 AL SEGNO, repeat from the preceding sign S to the double bar.

AMOROSO, amorously, tenderly.
 ANIMATO, animated, with spirit.
 ARCO, play with the bow.
 ARIOSO, in the style of an air, melodious.
 ARPEGGIO, the notes in the chord to be spread or played quickly one after the other.
 ASSAI, moderately; as ALLEGRO ASSAI, moderately quick.
 BIS, twice—the notes to be repeated.
 BRILLANTE, brilliantly, animated.
 BRIO or CON BRIO, with spirit.
 CADENZA, an extempore flourish.
 CALANDO, diminish the sound and time.
 CANTABILE, smoothly, in a singing style.
 CODA, the concluding phrase.
 CON, with; as CON ESPRESSIONE, with expression.

CRESCENDO, increase the sounds gradually.
 DA CAPO, repeat the first part or strain.
 DIMINUENDO, diminish the sounds gradually.
 DOLCE, softly, sweetly.
 ESPRESSIVO, expressive, with feeling.
 FINE, the end.
 FINALE, the last movement.
 FORTE, loud.
 FORTISSIMO, very loud.
 FORZANDO, with force, emphatic.
 FURIOSO, furiously, with energy.
 GIUSTO, exact, strict.
 GRAZIOSO, gracefully.
 LEGATO, smoothly, connectedly.
 LOCO, play the notes as written. Used after and to contradict 8va alta.
 MAESTOSO, boldly, pompously.
 MANCANDO or MORENDO, diminish the sounds gradually.
 MOLTO, much, very; as ALLEGRO MOLTO, very quick.
 MEZZO, half, the medium between soft and loud.
 NON, not; NON TROPPO, not very.

OBLIGATO, essential, not to be dispensed with.
 OTTAVA ALTA, play the notes an octave higher.
 PASTORALE, in a rural style, moderately slow.
 PEDAL, press down the pedal with the foot, to sustain the sounds.
 PERDENDOSI, diminish the sounds gradually.
 PIANO, soft.
 PIANISSIMO, very soft.
 PIU, more or very.
 POCO, a little.
 POMPOSO, in a pompous, dignified style.
 PRIMO, the first or upper part.
 PIZZICATO, play with the finger.
 RALLENTANDO or RITARDANDO, slacken the time by degrees.
 RINFORZANDO or RINFORZATO, increase the sounds.
 SCIOLTO, distinctly.
 SCHERZANDO, in a playful manner.
 SEMPRE, always.
 SECONDO, the second or under part.

SENZA, without; as SENZA ORNAMENTI, without ornaments.
 SEGUE, continue the notes in the same style or manner as the preceding.
 SICILIANO, a pastoral movement.
 SFORZANDO or SFORZATO, with force, emphatic.
 SLENANDO, slacken the time.
 SMORZANDO, diminish or smother the sounds.
 SOSTENUTO, sustain the sounds.
 SOTTO VOCE, in an under voice or tone.
 STACCATO, shortly, distinctly, and detached.
 TACET, silent.
 TASTO SOLO, play without chords.
 TEMPO, time; as TEMPO PRIMO, in the original time.
 TENUTO, sustain the sound its full value.
 TREMANDO, tremulously, agitated.
 TUTTI, all the parts together.
 VIGOROSO, vigorously, with energy.
 VOLTI or VOLTI SUBITO, turn over quickly.
 UNISONI, in unison or octaves.

ABBREVIATED WORDS.

ACCEL., accelerando.
 AD^o, adagio.
 AD LIB., ad libitum.
 ALL^o, allegro.
 ARP^o, arpeggio.
 CAL^o, calando.
 CRES^o, crescendo.
 D. C., da capo.
 DIM^o, diminuendo.
 DOL., dolce.
 ESPRESS^o, espressivo.
 F., forte.
 FF., fortissimo.
 Fz., forzando.

LEG., legato.
 L., left hand.
 MEZ., mezzo.
 8va., ottava.
 P., piano.
 PP., pianissimo.
 PED., pedal.
 PER., perdendosi.
 Piz., pizzicato.
 R., right hand.
 RINF., rinforzando.
 RAL., rallentando.
 RIT^o, ritardando.
 SCHER., scherzando.

SEG., segue.
 SEM., sempre.
 SEN., senza.
 Sf., sforzato.
 SMOR., smorzando.
 SOS., sostenuto.
 STAC., staccato.
 T., tutti.
 TEM. 1^{mo}, tempo primo.
 TEN., tenuto.
 T. S., tasto solo.
 VAR., variation.
 V. S., volti subito.
 UNI., unisoni.

VOCAL EXERCISES.

ARRANGED BY S. JACKSON.

DIATONIC SCALE OF C MAJOR.

Exercise 1, should be practiced with two, three, and four crotchets in each measure, (or the time subdivided as the teacher may direct,) to illustrate the different kinds of notes, rests, dots, &c.

1. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

In singing Exercise 2, the tone at first should be soft, then gradually swell to nearly the utmost power of the voice, and then gently diminish to its original delicacy; taking care at its termination that the breath be not entirely exhausted, or that by increasing the power of a note, it does not become too sharp, or "vice versa," too flat.

EXERCISE ON THE SWELL.

2. ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇

ANALYSIS OF THE SECOND.

3. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

In practicing the following Exercises on Intervals, the pupil is required to supply the proper syllables to the intermediate conducting notes, (marked with crotchet heads,) until the desired Interval is fully established on the ear, and the pupil is able to sing the extreme tones which form it, with confidence, firmness, precision, and without the aid of the intervening notes already described as conductors.

ANALYSIS OF THE THIRD.

4. 1—3 1—3 1—3 1—3 1—3 1—3 1—3 1—3 1—3 1—3 1—3

ANALYSIS OF THE SIXTH.

7.

DO LA RE SI MI DO DO RE MI SI RE LA DO

ANALYSIS OF THE SEVENTH.

8.

DO SI RE DO MI RE RE MI DO RE SI DO

ANALYSIS OF THE OCTAVE.

9.

DO DO RE RE MI MI MI MI RE RE DO DO

RECAPITULATORY EXERCISES ON INTERVALS.

10.

DO RE DO MI DO FA DO SOL DO LA DO SI DO DO DO RE RE MI RE FA RE SOL RE LA RE SI RE DO RE RE RE MI

MI FA MI SOL MI LA MI SI MI DO MI RE MI MI MI MI MI RE MI DO MI SI MI LA MI SOL MI FA MI MI MI RE

RE DO RE SI RE LA RE SOL RE FA RE MI RE RE RE DO DO SI DO LA DO SOL DO FA DO MI DO RE DO DO DO DO

C

INTERVALS ON ONE SYLLABLE.

In the following Exercises all slurred notes are to be sung on the same syllable with which each group begins.

11. SECONDS.

14. FIFTHS.

DO RE MI FA SOL LA SI DO MI RE DO SI LA SOL RE DO

15. SIXTHS.

DO RE MI FA SOL RE DO MI RE DO SI LA RE DO

16. SEVENTHS.

OCTAVES.

DO RE MI FA MI RE DO SI DO RE MI MI RE DO

17.

THREE NOTES ON ONE SYLLABLE.

Musical notation for exercise 17, titled "THREE NOTES ON ONE SYLLABLE." The exercise is written for two staves, treble and bass, in 6/4 time. The melody in the treble staff consists of eighth notes grouped in threes, with syllables DO, RE, MI, FA, SOL, LA, SI, DO, MI, RE, DO, SI, LA, SOL, FA, DO. The bass staff provides a harmonic accompaniment with eighth notes, also grouped in threes, mirroring the syllable structure.

18.

FOUR NOTES ON ONE SYLLABLE.

Musical notation for exercise 18, titled "FOUR NOTES ON ONE SYLLABLE." The exercise is written for two staves, treble and bass, in common time (C). The melody in the treble staff consists of eighth notes grouped in fours, with syllables DO, RE, MI, FA, SOL, LA, SI, DO. The bass staff provides a harmonic accompaniment with eighth notes, also grouped in fours, mirroring the syllable structure.

The following Exercise is intended to enable the pupil to sing intervals without hesitation. While the Bass sings the scale of C, the Treble takes the attendant Harmonies of the Key, in Arpeggio.

19.

Exercise 19 consists of two systems of music. Each system has a Treble staff and a Bass staff. The Treble staff contains a vocal line with notes and lyrics, and a piano accompaniment line. The Bass staff contains a vocal line with notes and lyrics, and a piano accompaniment line. The lyrics are: DO MI SOL DO SI SOL FA RE DO MI SOL DO LA DO LA FA MI SOL DO MI FA LA DO LA SOL RE SI SOL DO. The piano accompaniment consists of chords in the Treble staff and single notes in the Bass staff.

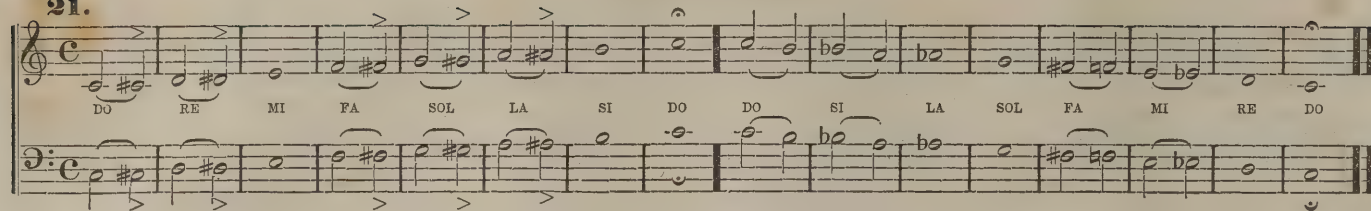
20.

The same Exercise as the preceding, inverted.

Exercise 20 consists of two systems of music. Each system has a Treble staff and a Bass staff. The Treble staff contains a vocal line with notes and lyrics, and a piano accompaniment line. The Bass staff contains a vocal line with notes and lyrics, and a piano accompaniment line. The lyrics are: DO MI SOL DO SI SOL FA RE DO MI SOL DO LA DO LA FA MI SOL DO MI FA LA DO LA SOL RE SI SOL DO. The piano accompaniment consists of chords in the Treble staff and single notes in the Bass staff.

CHROMATIC SCALE.

21.



DIFFERENCE BETWEEN THE MAJOR AND MINOR SCALES.

In any key, the Mode or Scale is MAJOR (or greater) when the third of the scale is situated at the distance of two whole tones from the tonic; but the Mode or Scale is MINOR when the interval of the third from the tonic contains one tone and a semitone only.

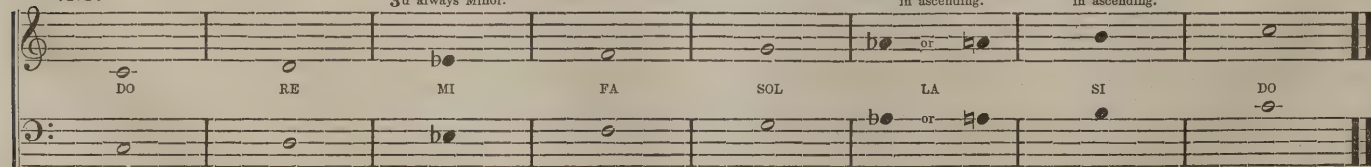
The Scale of C, (Exercise 1,) is a Major Scale or Mode, because from do to mi is a major third. The Scale of C Minor is found below.

ASCENDING SCALE OF C MINOR.

Let the pupils now Sol-Fa the following Scale, first with the LA \flat , (omitting the LA \sharp), and afterwards sing the LA \sharp , (omitting the LA \flat .)

22.

3d always Minor.

6th variable,
in ascending.7th invariable,
in ascending.

REMARK.—1st. The Third above the TONIC or KEY-NOTE is always minor in the minor mode.

2d. The Sixth may be depressed, or remain as in major.

3d. The Seventh remains as in major, to preserve its character as a leading note.

DESCENDING SCALE OF C MINOR.

Let the pupils now Sol-Fa the following Scale, first with the $si\flat$, (omitting the $si\sharp$.) and then the $si\sharp$, (omitting the $si\flat$.)

23. 7th variable, in descending. 6th always Minor in descending. 3d always Minor.

DO SI LA SOL FA MI RE DO

REMARK.—The Seventh is depressed, or, it remains as in major.
The Sixth and Third are always minor in descending.

RELATIVE MINORS.

Every major key has its relative minor, the key-note of which is found by descending four semitones, or a minor third, commencing with the note of the major key: they are called Relative Minors, because they require the same number of sharps or flats for the Signature, as will be perceived in the following Table. The semibreve shows the major key-note and the dot the minor key-note.

C major or A minor. G major or E minor. D major or B minor. A major or F \sharp minor. E major or C \sharp minor. B major or G \sharp minor. F \sharp major or D \sharp minor.

F major or D minor B \flat major or G minor. E \flat major C minor. A \flat major or F minor. D \flat major or B \flat minor. G \flat major or E \flat minor.

2. 12. 1914

SACRED HARMONY.

PRAISE. C. M.

S. JACKSON.

O for a thou-sand tongues to sing My great Re-deem-er's praise! The glo-ries of my God and King, The tri-umphs of his grace!

CHELSEA. C. M.

THOMAS ATTWOOD.

Come, O thou all - vic - to - rious Lord, Thy power to us make known; Strike with the ham - mer of thy word, And break these hearts of stone.

ST. ANN'S. C. M.

DR. CROFT. 1700.

Lift up your hearts to things a - bove, Ye followers of the Lamb, And join with us to praise his love, And glo - ri - fy his name.

THAXTED. C. M.

BEETHOVEN.

3

O that thou wouldst the hea - vens rend, In ma - jes - ty come down; Stretch out thine arm om - ni - po - tent, And seize me for thine own!

COWPER. C. M.

S. JACKSON.

O for a clo - ser walk with God, A calm and heav'n - ly frame; A light to shine up - on the road That leads me to the Lamb.

Let eve-ry tongue thy good-ness speak, Thou sove-reign Lord of all; Thy strength'ning hands up-hold the weak,

And raise the poor that fall - - - -

And raise the poor that fall— And raise the poor that fall— And raise the poor that fall.

PIA. FOR.

FESTIVAL. C. M.

S. JACKSON.

5

Come, let us join our cheer-ful songs With an-gels round the throne; Ten thou-sand thou-sand are their tongues, But all their joys are one.

ST. STEPHEN'S. C. M.

JOHN JONES.

My Sa-viour, my al-migh-ty friend, When I be-gin thy praise, Where will the grow-ing num-bers end—The num-bers of thy grace?

QUEBEC CHAPEL. C. M.

J. PADDON.

Whose cheerful hearts in bands u - nite Of har-mo-ny and love!

Lo! what an en - ter - tain - ing sight Those friend - ly bre-thren prove, Whose cheer-ful hearts in bands u - nite Of har - mo-ny and love!

Whose cheerful hearts in bands u - nite Of har-mo-ny and love!

BARBY. C. M.

WM. TANSUR. 1760.

Je - sus, to thee I now can fly, On whom my help is laid; Op-prest by sins, I lift my eye, And see the sha-dows fade.

GUARDIAN. C. M.

VULPIUS.

7

Giv-er and guar-dian of my sleep, To praise thy name I wake; Still, Lord, thy help-less ser-vant keep, For thine own mer-cy's sake.

BEDFORD. C. M.

WM. WHEALL.

All praise to our re-deem-ing Lord, Who joins us by his grace, And bids us, each to each re-stored, To - ge - ther seek his face.

REPOSE. C. M.

S. JACKSON.

Fa - ther, I stretch my hands to thee, No oth - er help I know; If thou with - draw thy - self from me, Ah, whith - er shall I go?

A B R I D G E. C. M.

I. SMITH.

When all thy mer - cies, O my God, My ri - sing soul sur - veys, Tran - sport - ed with the view, I'm lost In won - der, love, and praise!

SWANWICK. C. M.

LUCAS.

9

E - ter - - nal Wis - - dom! thee we praise, Thee the cre - a - - tion sings: With thy loved

name, rocks, hills, and seas, And heaven's high pa - - lace rings— And heaven's high pa - - lace rings.

LENOAL. C. M.

J. J. BEHRENS.

When all thy mer-cies, O my God, My ri-sing soul sur-veys, Tran-sport-ed with the view, I'm lost In won-der, love, and praise!

The musical score for 'LENOAL. C. M.' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and hymn-like, with a triplet of eighth notes at the end of the first line. The lyrics are printed below the voice staff.

DUNDEE. C. M.

When shall I see the wel-come hour That plants my God in me! Spi-rit of health, and life, and power, And per-fect li-ber-ty!

The musical score for 'DUNDEE. C. M.' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one flat (Bb) and the time signature is common time (C). The melody is simple and hymn-like, with a triplet of eighth notes at the end of the first line. The lyrics are printed below the voice staff.

DESIRE. C. M.

S. JACKSON.

11

Come, Lord, and claim me for thine own, And reign thy - self in me; In my poor heart e - rect thy throne, And make me tru - ly free.

MARTYRDOM. C. M.

GAMBLE.

O that I could my Lord re - ceive, Who did the world re - deem; Who gave his life that I might live A life con - ceal'd in him!

REQUEST. C. M.

S. J. GOODENOUGH.

Come, Ho - ly Spi - rit, heav'n - ly Dove, With all thy quick'ning powers, Kin - dle a flame of sa - cred love In these cold hearts of ours.

BRAINTREE. C. M.

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful in har - mo - nious lays, Em - ploy an end - less rest.

Let eve - - ry mor - - - tal ear at - tend, And eve - - ry heart re - joice;

The first system of the musical score is written in G major (one sharp) and 3/2 time. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are: "Let eve - - ry mor - - - tal ear at - tend, And eve - - ry heart re - joice;".

The trum - - pet of the gos - - - pel sounds With an in - vit - - - ing voice.

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics are: "The trum - - pet of the gos - - - pel sounds With an in - vit - - - ing voice.".

CHARMOUTH. C. M.

DR. WAINWRIGHT.

Great God! to me the sight af-ford To him of old al-low'd; And let my faith be-hold its Lord, De-scend-ing in a cloud!

CONTENTMENT. C. M.

S. JACKSON.

Fa-ther of mer-cies, in thy word What end-less glo-ry shines! For ev-er be thy name a-dored For these ce-les-tial lines.

COVENANT. C. M.

REV. G. COLES.

15

Blest be the dear u - nit - ing love That will not let us part; Our bo - dies may far off re - move, We still are one in heart.

COLCHESTER. C. M.

A. WILLIAMS.

Ce - les - tial Dove, de - scend from high, And on the wa - ter brood; Come, with thy quick'ning power ap - ply The wa - ter and the blood.

With joy we med - i - tate - the grace Of our High Priest a - bove;

His heart is made of ten - der - ness, His bow - els melt with love.

DUETT.

orig.

RESIGNATION. C. M.

T. CLARK.

17

Fa-ther, to thee my soul I lift; My soul on thee de-pends; Convinced that eve-ry per-fect gift From thee a-lone de-scends.

TIVERTON. C. M.

GRIGG.

O for a heart to praise my God, A heart from sin set free; A heart that al-ways feels thy blood So free-ly spilt for me.

GRATITUDE. C. M.

S. JACKSON.

Je - ho - vah, God the Fa - ther, bless, And thy own work de - fend! With mer - cy's out-stretch'd arms em - brace, And keep us to the end.

M E A R. C. M.

O why did I my Sa - viour leave, So soon un - faith - ful prove! How could I thy good Spi - rit grieve, And sin a - gainst thy love!

KENDALL. C. M.

CLARK.

19

My God, the spring of all my joys, The life of my de - lights,

The glo - - ry of my bright - - est days, And com - - fort of my nights!

BRISTOL. C. M.

DR. EDWARD HODGES. 1819.

Still, for thy lov-ing kind-ness, Lord, I in thy tem-ple wait; I long to find thee in thy word, Or at thy ta-ble meet.

BURLINGTON. C. M.

J. F. BURROWS.

For ev-er here my rest shall be, Close to thy bleed-ing side; This all my hope, and all my plea, For me the Sa-viour died.

HAPPINESS. C. M.

NICHOLAUS HERRMANN. 21

There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And plea-sures ba-nish pain.

COMFORT. C. M.

S. JACKSON.

I'll bid farewell to eve-ry fear, And wipe my weep-ing eyes.

When I can read my ti-tle clear To man-sions in the skies, I'll bid farewell to eve-ry fear, And wipe my weep-ing eyes.

Shep - herds, re - joice! lift up your eyes, And send your fears a - - way; News from the

re - gions of the skies— A Sa - viour's born to - day— A Sa - viour's born to - day.

PIA. FOR.

NORTHAMPTON. C. M.

DR. CROFT.

23

Now from the al - tar of our hearts, Let warm - est thanks a - rise; As - sist us, Lord, to of - fer up Our eve - ning sa - cri - fice.

PEACE. C. M.

How vain are all things here be - low, How false, and yet how fair! Each plea - sure hath its poi - son too, And eve - ry sweet a snare.

DEVOTION. C. M.

S. JACKSON.

All glo - ry to the dy - ing Lamb, And ne - ver - ceas - ing praise, While an - gels live to know thy name, Or men to feel thy grace!

KENT. C. M.

LORD MORNINGTON.

Thy pre - sence, Lord, the place shall fill; My heart shall be thy throne; Thy ho - ly, just, and per - fect will, Shall in my flesh be done

PIA. FOR.

Org.

WARWICK. C. M.

S. STANLEY.

25

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Come, let us use the grace di - vine, And all with one ac - cord,". The music features a simple melody in the vocal parts and a supporting accompaniment in the piano parts.

Second system of the musical score. It continues the four-staff format from the first system. The lyrics are: "In a per - - pet - - ual cove - - nant join Our - selves to Christ the Lord." The musical notation continues with the same key and time signature, showing the continuation of the vocal and piano parts.

INTERCESSION. C. M.

J. W. HOYT.

Mer-cy, de-scend-ing from a-bove, In soft-est ac-cents pleads; O may each ten-der bo-som move, When mer-cy in-ter-cedes!

HAVANNAH. C. M.

DR. HARRINGTON.

Come, Fa-ther, Son, and Ho-ly Ghost, One God in per-sons three, Bring back the heav'n-ly bless-ing lost By all man-kind and me.

ESTEEM. C. M.

R. MUNSON.

27

Mor-tals, a - wake! with an - gels join, And chant the so - lemn lay; Joy, love, and grat - i - tude com - bine, To hail th'au-spi - cious day.

ST. JOHN'S. C. M.

S. JACKSON.

Why should the chil - dren of a King Go mourn-ing all their days! Great Com-fort - er, de - scend and bring The to - kens of thy grace.

GENEVA. C. M.

J. COLE.

My God, my por-tion, and my love, My ev - er - last - ing all!

My God, my por-tion, and my love, My ev - - - er - - - last - - - ing all!

My God, my por-tion, and my love,

I've none but thee in heaven a - - bove, Or on this earth - - - ly ball.
Or on this earth - ly ball.

I've none but thee in heaven a - - bove, Or on this earth - - - ly ball.

I've none but thee in heaven a - - bove,

TINTERN ABBEY. C. M.

V. NOVELLO.

29

Try us, O God, and search the ground Of eve - - ry sin - - - ful heart ;

The first system of the musical score for 'Tintern Abbey'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The time signature is 3/4. The lyrics are 'Try us, O God, and search the ground Of eve - - ry sin - - - ful heart ;'. The piano part features a steady accompaniment with chords and moving lines in both hands.

What - e'er of sin in us is found, O bid it all de - part.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'What - e'er of sin in us is found, O bid it all de - part.'. The musical notation follows the same format as the first system, with a vocal staff and a two-staff piano accompaniment in 3/4 time with a key signature of three sharps.

CAMBERWELL NEW. C. M.

THOMAS ADAMS.

God moves in a mys - te - - rious way, His won - - ders to per - form;

He plants his foot - - steps in the sea, And rides up - - on the storm.

CONSOLATION. C. M.

WEBBE.

31

The first system of the musical score is written in 3/2 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, A4, Bb4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The system concludes with a double bar line.

God of all con - so - la - tion, take The glo - ry of thy grace; Thy gifts to

Org.

The second system continues the musical score. The vocal line resumes with a whole note G4, followed by a half note A4, and then eighth notes: G4, A4, Bb4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

thee we ren - der back, In cease - less songs of praise— In cease - less songs of praise.

Org.

I know that my Re - deem - er lives, And ev - er prays for me; A to - ken of his

love he gives, A pledge of li - ber - ty— A - - - pledge of li - ber - ty— A pledge of li - ber - ty.

COMMUNION. C. M.

S. JACKSON.

33

The King of heaven his ta - ble spreads, And bless - ings crown the board; Not par - a - dise, with all its joys,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/2 time and B-flat major. The lyrics are written below the vocal staff.

Could such de - light af - ford: Not par - a - dise, with all its joys, Could such de - light af - ford.

This system contains the next two staves of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff. A red '3' is visible at the bottom of the piano staff.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a half rest followed by a quarter note G4, then a half note A4, and continues with a melody. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics "Fa - ther, be - hold with - gra - cious eyes The souls be - fore thy throne," are written below the vocal line.

Fa - ther, be - hold with - gra - cious eyes The souls be - fore thy throne,

Second system of the musical score, continuing from the first. It maintains the same key signature and time signature. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The lyrics "Who now pre - sent their sa - cri - fice, And seek thee in thy Son." are written below the vocal line.

Who now pre - sent their sa - cri - fice, And seek thee in thy Son.

While shep-herds watch'd their flocks by night, All seat - ed on the ground, The an-gel of the Lord came down, The

DUETT.

PIA.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The system ends with a double bar line.

an - gel of the Lord came down, And glo - ry shone a - round— And glo - ry shone a - round.

FOR.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The system ends with a double bar line.

With glo - rious clouds en - com - pass'd round, Whom an - gels dim - ly see; Will the Un - search - a - ble be found,

Or God ap - pear to me! Will the Un - search - a - ble be found, Or God ap - pear to me!

SUPPORT. C. M.

REV. J. WEST.

37

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are: "Hail, Fa - ther, Son, and Ho - ly Ghost, One God m per - sons three; Of thee we make our joy - ful boast,". The piano part includes a label "Org." at the end of the system.

Hail, Fa - ther, Son, and Ho - ly Ghost, One God m per - sons three; Of thee we make our joy - ful boast,

Org.

Second system of the musical score. It continues the four-staff format. The lyrics are: "And ho - mage pay to thee: Of thee we make our joy - ful boast, And ho - mage pay to thee." The piano part continues with the same accompaniment.

And ho - mage pay to thee: Of thee we make our joy - ful boast, And ho - mage pay to thee.

A - las! and did my Sa - viour bleed? And did my Sove - reign die? Would he de - vote that sa - cred head

For such a worm as I? Would he de - vote that sa - cred head For such a worm as I?

My span of life will soon be done, The pass-ing mo-ments say; As length'ning sha-dows o'er the mead Pro-claim the close of day:

O that my heart might dwell a-loof From all cre-a-ted things, And learn that wis-dom from a-bove, Whence true con-tent-ment springs!

First system of the musical score. It consists of a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "Father, how wide thy glo - ries shine ! How high thy won - ders rise ! Known thro' the earth by thou - sand signs, By thou - sands thro' the skies :

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "Those migh - ty orbs pro - claim thy power ; Their mo - tions speak thy skill ; And on the wings of eve - ry hour We read thy pa - tience still."

UNISON.

O for that ten - der - ness of heart, Which bows be - fore the Lord; Ac - know - ledg - ing how just thou art, And trem - bling at thy word!

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 3/4 time. The piano accompaniment is written on a grand staff (treble and bass clefs) in the same key and time. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across measures.

O for those hum - ble, con - trite tears, Which from re - pent - ance flow; That con - scious - ness of guilt which fears The long - sus - pend - ed blow!

This musical system continues the piece with a vocal line and piano accompaniment. It maintains the same key signature and time signature as the first system. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across measures.

How hap - py eve - ry child of grace, Who knows his sins for-given! This earth, he cries, is not my place, I seek my place in heaven:

The first system of the musical score for 'Wintringham'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/2. The lyrics are written below the vocal staves.

A coun - try far from mor - tal sight, Yet O! by faith I see; The land of rest, the saints' de - light, The heaven pre-pared for me.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

Sing to the great Je-ho-vah's praise! All praise to him be-longs, Who kind-ly lengthens out our days, Demands our choicest songs; His pro-vi-dence hath

Be-fore our God, Be-fore our God ap-pear.
brought us through An-oth-er va-rious year; We all with vows and an-thems new Be-fore our God ap-pear, Be-fore our God ----- ap-pear.
Be-fore our God, Be-fore our God ap-pear.

SALVATION. C. M.

S. JACKSON.

Sal - va - tion! O the joy - - ful sound! What plea - sure to our ears! A sove - reign

balm for eve - ry wound, A cor - dial for our fears, A cor - dial for our fears.

SALVATION—CONTINUED.

45

ff ALLEGRO.

Chorus.—Glo - ry, hon - or, praise, and pow - er, Be un - to the Lamb for ev - er! Je - sus Christ is our Re - deem - er!

ff ALLEGRO.

ADAGIO.

Hal - le - lu - jah! praise the Lord! Hal - le - lu - jah! praise the Lord! Hal - le - lu - jah! praise the Lord!

ADAGIO.

1. Hear what the voice from heaven pro-claims For all the pi-ous dead, For all the pi-ous dead;

2. They die in Je-sus and are bless'd, How kind their slum-bers are! How kind their slum-bers are!

3. Far from this world of toil and strife, They're pre-sent with the Lord! They're pre-sent with the Lord!

Sweet is the sa-vor of their names, And soft their sleep-ing bed, And soft— And soft— And soft their sleep-ing bed.

From suff'rings and from sin re-leased, And freed from eve-ry care, And freed— And freed— And freed from eve-ry care.

The la-bors of their mor-tal life End in a large re-ward, End in— End in— End in a large re-ward.

FUNERAL HYMN. C. M.

DR. MILLER.

47

Why do we mourn for dy-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends, To call them to his arms.

SUPPLICATION. C. M.

S. JACKSON.

Be-hold the Sa-viour of man-kind Nail'd to the shame-ful tree! How vast the love that him in-clined To bleed and die for thee!

ST. MARY'S. C. M.

DR. CROFT.

Hark! from the tombs a dole-ful sound, My ears at-tend the cry: "Ye liv-ing men, come view the ground Where you must short-ly lie."

BURFORD. C. M.

PURCELL.

Thy life I read, my gra-cious Lord, With tran-sport all di-vine; Thine im-age trace in eve-ry word, Thy love in eve-ry line.

When, ris - ing from the bed of death, O'er - whelm'd with guilt and fear, I view my

The first system of the musical score for 'SHECHINAH. C. M.' It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and common time. The piano accompaniment is in G major and common time. The lyrics are: 'When, ris - ing from the bed of death, O'er - whelm'd with guilt and fear, I view my'.

Ma - - ker face to face, O how shall I ap - pear! O how shall I ap - pear!

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Ma - - ker face to face, O how shall I ap - pear! O how shall I ap - pear!'. A page number '4' is printed at the bottom center of the system.

Vain man, thy fond pur - suits for - bear; Re - pent, thy end is nigh:

Death at the far - - thest can't be far: O! think be - fore thou die.

WINDSOR. C. M.

KIRBY.

51

Two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature (C). The piano part is in grand staff (treble and bass clefs) with a common time signature (C). The key signature has one sharp (F#). The lyrics are written below the first vocal staff.

Thee we a - dore, e - ter - nal Name! And hum - bly own to thee How fee - ble is our mor - tal frame, What dy - ing worms we be!

ANTWERP. C. M.

V. NOVELLO.

Two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature (C). The piano part is in grand staff (treble and bass clefs) with a common time signature (C). The key signature has two flats (Bb and Eb). The lyrics are written below the first vocal staff.

And must I be to judgment brought, And an - swer in that day, For eve - ry vain and i - dle thought, And eve - ry word I say?

WALSAL. C. M.

That dole - ful night be - fore his death, The Lamb for sin - - ners slain,

The first system of the musical score for 'WALSAL. C. M.' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The lyrics are written below the first vocal staff. The music features a key signature of one sharp (F#) and a common time signature (C). The melody is simple and hymn-like, with the piano accompaniment providing a harmonic foundation.

Did, al - most with his dy - - ing breath, This so - - lemn feast or - - dain.

The second system of the musical score continues the melody and accompaniment. It follows the same format as the first system, with two vocal staves and a piano accompaniment. The lyrics are written below the first vocal staff. The music maintains the key signature of one sharp (F#) and the common time signature (C). The melody continues with a similar hymn-like quality, and the piano accompaniment provides a consistent harmonic support.

OLD HUNDRED. L. M.

MARTIN LUTHER.

53

Be - fore Je - ho-vah's aw - ful throne, Ye na - tions bow with sa - cred joy; Know that the Lord is God a - lone, He can cre - ate, and he de - stroy.

BERTINI. L. M.

BERTINI.

Fain would I go to thee, my God, Thy mer-cies and my wants to tell; To feel my par-don seal'd in blood: Sa-viour, thy love I wait to feel.

Great God, in - dulge my hum - ble claim; Be thou my hope, my joy, my rest; The glo - ries

that com - pose thy name Stand all en - gaged to make me blest: Stand all en - gaged to make me blest.

AFFECTION. L. M.

S. JACKSON.

55

When, gracious Lord, when shall it be That I shall find my all in thee? The ful-ness of thy pro-mise prove, The seal of thine e-ter-nal love?

ALFRETON. L. M.

W. BEASTALL.

O hap-py day that fix'd my choice On thee, my Sa-viour and my God! Well may this glowing heart re-joice, And tell its rap-tures all a-broad.

O Thou, whom all thy saints a - dore, We now with all thy saints a - gree,

And bow our in - - most souls be - fore Thy glo - rious, aw - ful ma - jes - - ty.

With glo - ry clad, with strength ar - ray'd, The Lord that o'er all na - - ture reigns,

The world's foun - da - tions strong - ly laid, And the vast fab - - ric still sus - tains.

Lord, how se - cure and blest are they Who feel the joys of par - don'd sin! Should storms of wrath shake

p.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staff. The piano part includes a dynamic marking of *p.* (piano).

earth and sea, Their minds have heaven and peace with - in: Their minds have heaven and peace with - in.

f.

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staff. The piano part includes a dynamic marking of *f.* (forte).

MORNING HYMN. L. M.

COSTELLO.

59

Thou Lamb of God, thou Prince of Peace, For thee my thirst - - ty soul doth pine;

The first system of the musical score is written in G major (one sharp) and 3/2 time. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves.

My long - ing heart im - plores thy grace; O make me in thy like - - ness shine!

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same instrumental and vocal parts. The lyrics are written below the vocal staves.

Praise ye the Lord, 'tis good to raise Your hearts and voi - - ces in his praise;

His na - ture and his works in - vite To make this du - - ty our de - light.

ST. GEORGE'S. L. M.

R. HARRISON.

61

From all that dwell be - low the skies, Let the Cre - a - - tor's praise a - rise,

Let the Re - deem - er's name be sung Through eve - - ry land, by eve - - - ry tongue.

LEICESTER. L. M.

CHARLES WESLEY.

O God, to whom in flesh re-veal'd The help-less all for suc-cor came: The sick to be re-lieved and heal'd, And found sal-va-tion in thy name!

T R U R O. L. M.

DR. F. BURNEY.

Hap-py the man that finds the grace, The bless-ing of God's cho-sen race; The wis-dom com-ing from a - bove, The faith that sweetly works by love.

R E S T . L . M .

BUSSCHOP.

63

A - gain our week - - ly la - bors end, And we the sab - bath's call at - tend;

Im - prove, our souls, the sa - cred rest, And seek to be for ev - - er blest.

E - ter - - nal Source of eve - - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - - ple we ap - pear, Whose good - ness . crowns the cir - - cling year.

REPENTANCE. L. M.

J. W. HOYT.

65

Show pi - ty, Lord, O Lord, for - give, Let a re - pent - - ing re - - bel live;

Are not thy mer - - cies large and free? May not a sin - - ner trust in thee?

As wave on wave, years pass a - way, And in their flight re - - turns the day;

When in thy house, O Lord! to thee, We raise the voice of mel - o - dy.

p. *f.*

CONFIDENCE. L. M.

S. JACKSON.

67

God of my life, whose gra - cious power Through va - rious deaths my soul hath led,

Or turn'd a - side the fa - - tal hour, Or lift - ed up my sink - ing head.

WOOLSTANTON. L. M.

E. HAWKINS.

Je - sus, thou ev - er - last - ing King, Ac - cept the trib - ute which we bring; Ac - cept thy well - de - served re - nown, And wear our prai - ses as thy crown.

A D O R A T I O N. L. M.

CARL FRIEDRICK ZELTER.

God of my life, what just re - turn Can sin - ful dust and ash - es give? I on - ly live my sin to mourn; To love my God I on - ly live.

PROTECTION. L. M.

S. J. GOODENOUGH.

69

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "O Thou, to whose all-searching sight The darkness shineth as the light, Search, prove my

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: "heart, it pants for thee, O burst these bonds and set it free! O burst these bonds and set it free!" The piano part includes dynamic markings *p.* (piano) and *f.* (forte). The system concludes with a double bar line.

How do thy mer - cies close me round! For ev - er be thy name a - dored;

I blush in all things to a - bound; The ser - - vant is a - bove his Lord!

SHEPHERD. L. M.

TRAVERS.

71

Je-sus, thy wand'-ring sheep be-hold! See, Lord, with yearn-ing bow-els, see, Poor souls that can-not find the fold, Till sought and gath-er'd in by thee.

MELCOMBE. L. M.

S. WEBBE, SEN.

Je-sus, in whom the Godhead's rays Beam forth with mild-est ma-jes-ty; I see thee full of truth and grace, And come for all I want to thee.

God of all power, and truth, and grace, Which shall from age to age en - dure;

Whose word, when heaven and earth shall pass, Re - mains and stands for ev - er sure.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing!

To show thy love by morn - ing light, And talk of all thy truth by night.

Re - turn, my soul, en - joy thy rest, Im - prove the day thy God has bless'd,

A - - no - - ther six days' work is done, A - - no - - ther sab - bath is be - gun.

High on his e - ver - last - ing throne, The King of saints his work sur - veys, Marks the dear souls he

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staff.

calls his own, And smiles on the pe - cu - liar race: And smiles on the pe - cu - liar race.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. Dynamic markings *p.* and *f.* are present in the piano accompaniment.

Arm of the Lord, a - wake, a - wake! Thine own im - mor - tal strength put on! With ter - ror clothed, hell's

king - dom shake, And cast thy foes with fu - ry down: And cast thy foes with fu - ry down.

SUSSEX. L. M.

LOUIS ANCOT.

77

My hope, my all, my Sa - - viour thou, To thee, lo! now my soul I bow;

The first system of the musical score for 'SUSSEX. L. M.' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

I feel the bliss thy wounds im - part, I find thee, Sa - - viour, in my heart.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key and time signatures. The lyrics are written below the vocal staves.

CHARITY. L. M.

S. STANLEY.

Come, Sa - - viour, Je - sus, from a - bove! As - sist me with thy heav'n - ly grace;

Emp - ty my heart of earth - - ly love, And for thy - self pre - pare the place.

LOVOFF. L. M.

ALEXES LOVOFF.

79

On all the earth thy Spi - rit shower, The earth in right - eous - ness re - - new ;

The musical score for the first system is written for four staves. The top staff is a single treble clef. The second staff is a single treble clef with lyrics underneath. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of eighth and sixteenth notes, with some rests and accidentals (sharps and flats).

Thy king - dom come, and hell's o'er - power, And to thy scep - tre all sub - due.

The musical score for the second system continues the melody and accompaniment from the first system. It follows the same four-staff format. The lyrics are: "Thy king - dom come, and hell's o'er - power, And to thy scep - tre all sub - due." The musical notation includes various note values, rests, and accidentals, maintaining the B-flat key signature and common time.

STONEFIELD. L. M.

S. STANLEY.

The Lord is King, and earth sub-mits, How-e'er im-pa-tient, to his sway;

Be-tween the cher-u-bim he sits, And makes his rest-less foes o-bey.

REVERENCE. L. M.

REV. G. COLES.

81

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "E - ter - nal Power, whose high a - bode Be - comes the gran - deur of a God; In - fi - nite".

Second system of the musical score. It continues the four-staff format. The lyrics are: "lengths, be - yond the bounds Where stars re - volve their lit - tle rounds: Where stars re - volve their lit - tle rounds." Below the piano accompaniment staves, the word "PIA." is written under the first staff and "FOR." is written under the second staff. At the bottom center of the system, the number "6" is printed.

Thus far the Lord hath led me on, Thus far his power pro - longs my days,

And eve - ry eve - ning shall make known Some fresh me - mo - rial of his grace.

LIBERTY. L. M.

S. JACKSON.

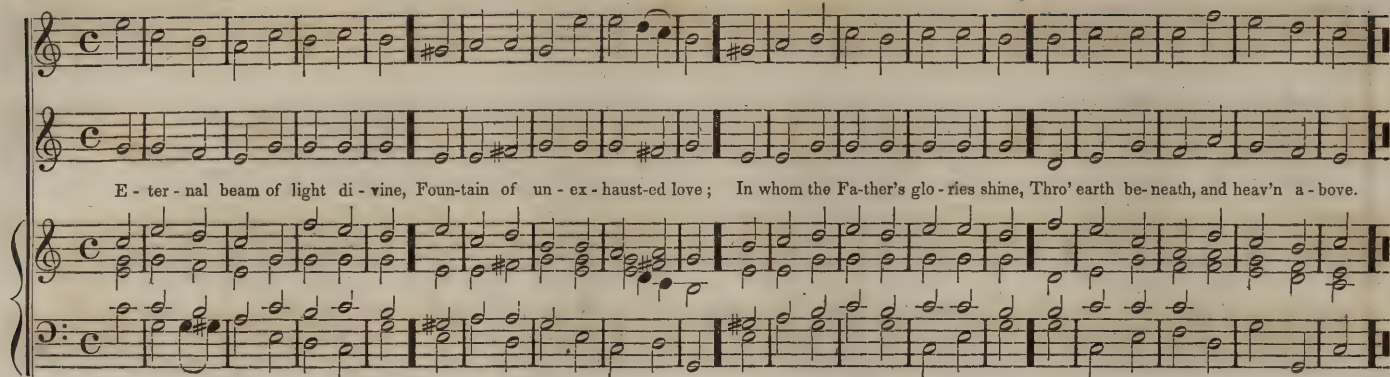
83

My soul be - - fore thee pros - trate lies, To thee, her source, my spi - - rit flies;

My wants I mourn, my chains I see; O let thy pre - sence set me free!

MEINEKE. L. M.

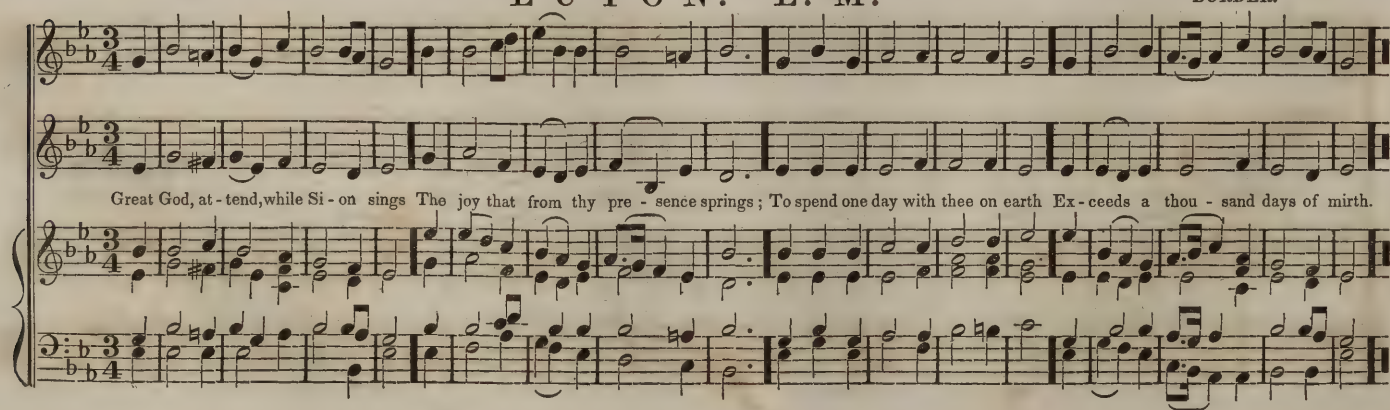
C. MEINEKE.



E - ter - nal beam of light di - vine, Foun - tain of un - ex - haust - ed love ; In whom the Fa - ther's glo - ries shine, Thro' earth be - neath, and heav'n a - bove.

LUTON. L. M.

BURDER.



Great God, at - tend, while Si - on sings The joy that from thy pre - sence springs ; To spend one day with thee on earth Ex - ceeds a thou - sand days of mirth.

The heavens de - clare thy glo - ry, Lord, In eve - - ry star thy wis - dom shines;

But when our eyes be - hold thy word, We read thy name in fair - - er lines.

The first system of the musical score is written for a vocal part and a piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,". The music features a melody with eighth and sixteenth notes, and the piano accompaniment consists of chords and moving lines in both hands.

The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,

The second system of the musical score continues the vocal and piano parts. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics are: "As care - less of the noon - - tide heats, As fear - less of the eve - - ning cold." The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support through chords and arpeggiated figures.

As care - less of the noon - - tide heats, As fear - less of the eve - - ning cold.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "O for a glance of heav'n - ly day, To take this stub - - born heart a - - way ;".

O for a glance of heav'n - ly day, To take this stub - - born heart a - - way ;

Second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "And thaw, with beams of love di - vine, This heart, this fro - - zen heart of mine !".

And thaw, with beams of love di - vine, This heart, this fro - - zen heart of mine !

Lord of the sab - bath, hear our vows, On this thy day, in this thy house ;

And own, as grate - ful sa - - cri - fice, The songs which from thy ser - vants rise.

SINCERITY. L. M.

S. JACKSON.

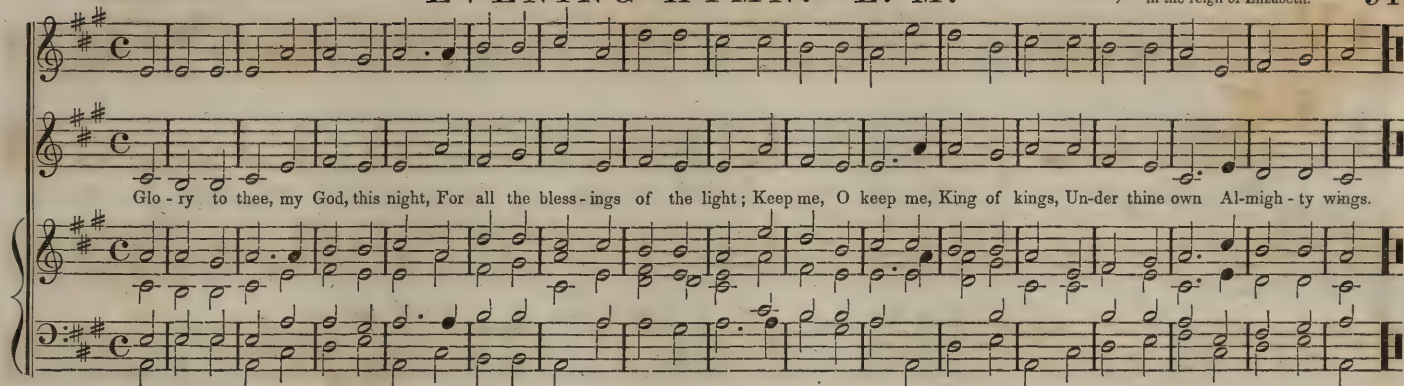
89

Sa - viour of all, to thee we bow, And own thee faith - - ful to thy word;

We hear thy voice, and o - - pen now Our hearts to en - ter - - tain our Lord.

Je - sus, whose glo - - ry's stream - ing rays, Though du - teous to thy high com - mand,

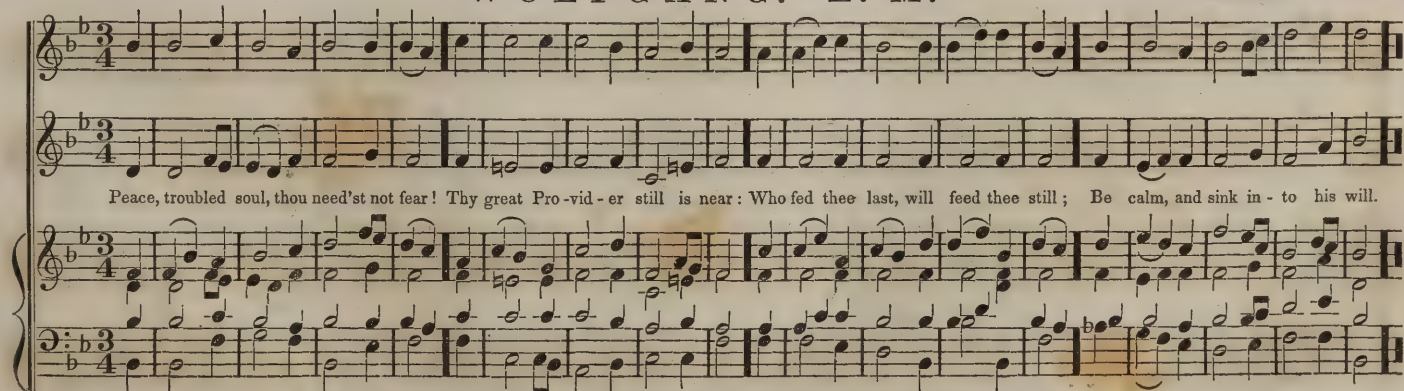
Not ser - aphs view with o - - pen face, But veil'd be - fore thy pre - sence stand:



Glo - ry to thee, my God, this night, For all the bless - ings of the light ; Keep me, O keep me, King of kings, Un - der thine own Al - migh - ty wings.

WOLFGANG. L. M.

MOZART.



Peace, troubled soul, thou need'st not fear ! Thy great Pro - vid - er still is near : Who fed thee last, will feed thee still ; Be calm, and sink in - to his will.

* The tune generally known by the name of "Evening Hymn," is a distortion of this beautiful and ingenious composition.

How plea - sant, how di - vine - ly fair, O Lord of hosts, thy dwell - ings are! With strong de - sire my

spi - - rit faints To meet th' as - sem - blies of thy saints: To meet th' as - sem - blies of thy saints.

H A R V E S T. L. M.

BEETHOVEN.

93

E - - ter - nal Source of eve - - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

He wills that I should ho - - ly be; That ho - - li - ness I long to feel;

That full That full di - vine con-form - i - ty di - vine con - form - - i - ty

That full di - vine con-form - i - ty To all my Sa - - viour's right - - eous will.

That full di - vine con - form - - i - ty

OCEAN. L. M.

MENDELSSOHN. 95

Lord of the wide, ex - ten - sive main, Whose power the wind, the sea, con - trols,

Whose hand doth earth and heaven sus - tain, Whose Spi - - rit leads be - liev - ing souls.

O God, my God, my all thou art! Ere shines the dawn of ris - - ing day,

Thy sov - 'reign light with - in my heart, Thy all - - en - - liv - 'ning power dis - play.

A - wake, Je - ru - sa - lem, a - wake, No long - er in thy sins lie down :

This system contains the first two staves of the musical score. The top staff is a single melodic line in C major, 4/4 time. The bottom staff is a piano accompaniment consisting of a treble and bass clef with chords and moving lines. The lyrics are written below the first staff.

The gar - ment of sal - va - tion take, Thy beau - ty and thy strength put on.

PIA. FOR.

Org. 7

This system contains the second two staves of the musical score. The top staff continues the melody from the first system. The bottom staff continues the piano accompaniment. The lyrics are written below the first staff. The word 'PIA.' is written below the piano part, and 'FOR.' is written below the piano part. The organ part is indicated by 'Org.' and a bracketed '7' below the organ part.

I thirst, thou wound - ed Lamb of God, To wash me in thy cleans - - ing blood;

To dwell with - in thy wounds; then pain Is sweet, and life or death is gain.

HEDLEY. L. M.

B. JACOB.

99

Je - sus shall reign wher - e'er the sun Does his suc - ces - sive jour - neys run; His king - dom spread from

The first system of the musical score for 'Hedley, L. M.' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

shore to shore, Till moons shall wax and wane no more: Till moons shall wax and wane no more.

The second system of the musical score continues the piece. It features the same vocal and piano parts. The lyrics 'shore to shore, Till moons shall wax and wane no more: Till moons shall wax and wane no more.' are written below the vocal staves. The system concludes with a double bar line.

My God, how end - - less is thy love! Thy gifts are eve - - ry eve - ning new;

And morn - ing mer - cies from a - bove, Gent - ly de - scend like ear - - ly dew.

p.

Org.

WANDSWORTH. L. M.

WM. BEALE, 1834. 101

Je - sus, my all, to heaven is gone, He whom I fix my hopes up - on;

The first system of the musical score for 'Wandsworth. L. M.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

His track I see, and I'll pur - sue The nar - row way, till him I view.

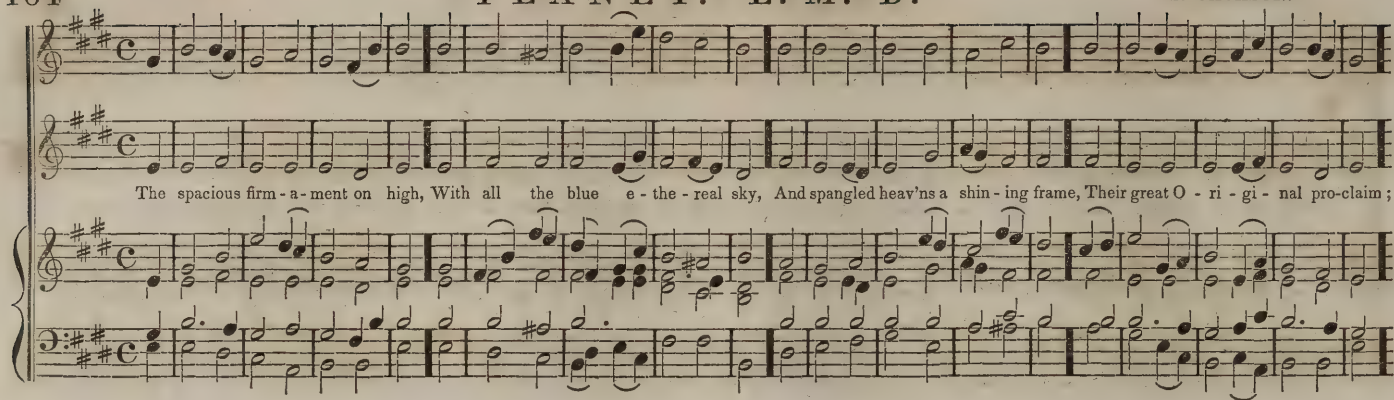
The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano) in the same key and time signature. The lyrics are written below the vocal staves.

E - ter - - nal depth of love di - vine, In Je - sus, God with us, dis - play'd;

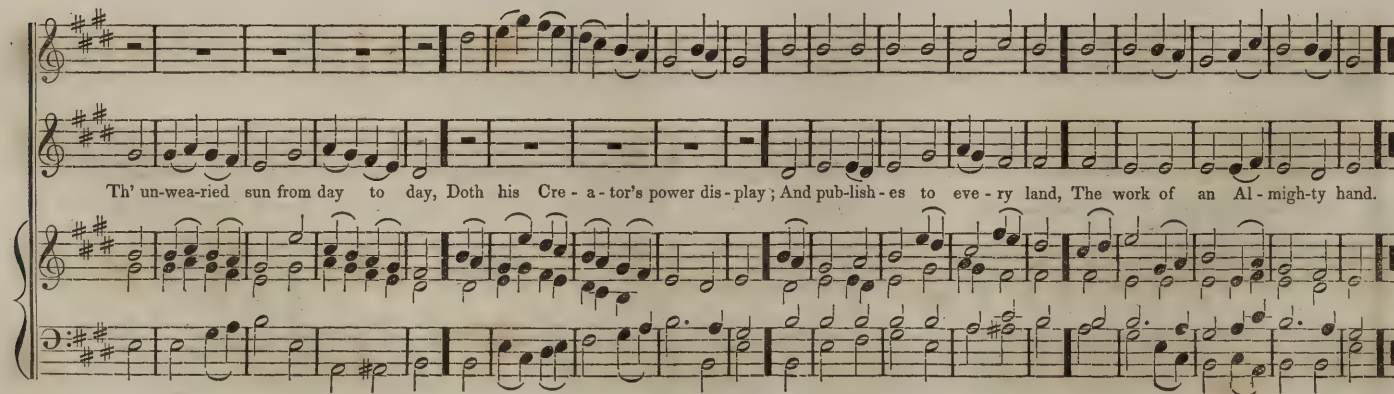
How bright thy beam - ing glo - ries shine! How wide thy heal - ing streams are spread!

He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round; A sol - emn darkness veils the skies, A sud - den trembling shakes the ground:

Come, saints, and drop a tear or two For him who groan'd be-neath your load: He shed a thousand drops for - you, A thousand drops of rich - er blood.



The spacious firm-a-ment on high, With all the blue e-the-real sky, And spangled heav'ns a shin-ing frame, Their great O-ri-gi-nal pro-claim;



Th' un-wea-ried sun from day to day, Doth his Cre-a-tor's power dis-play; And pub-lish-es to eve-ry land, The work of an Al-migh-ty hand.

A - way, my un - be - liev - ing fear! Fear shall in me no more have place; My Sa-viour doth not yet ap - pear, He hides the brightness of his face: But shall I there-fore

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a common time signature. The lyrics are written below the vocal staves, aligned with the notes.

let him go, And base-ly to the tempt-er yield! No, in the strength of Je - sus, no, I nev - er will give up my shield: I nev - er will give up my shield.

The second system of the musical score also consists of four staves, following the same format as the first system. It includes vocal staves and piano accompaniment staves with lyrics written below. The music continues with the same key signature and time signature.

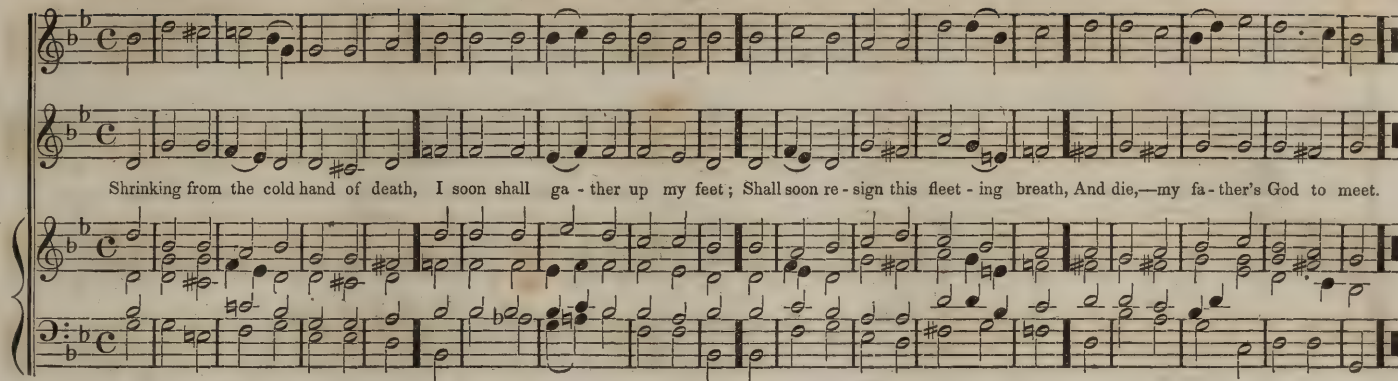
As the sweet flower that scents the morn, But withers in the rising day,

Thus love - ly was this in - fant's dawn, Thus swift - ly fled its life a - way.

GETHSEMANE. L. M.

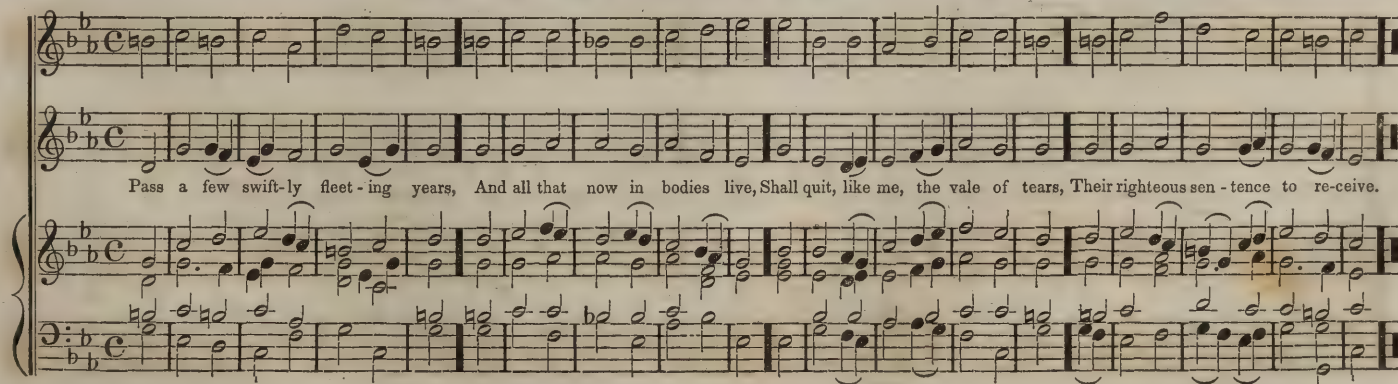
GRAUN.

107



Shrinking from the cold hand of death, I soon shall ga - ther up my feet; Shall soon re - sign this fleet - ing breath, And die,—my fa - ther's God to meet.

NEWINGTON GREEN. L. M.



Pass a few swift-ly fleet - ing years, And all that now in bodies live, Shall quit, like me, the vale of tears, Their righteous sen - tence to re - ceive.

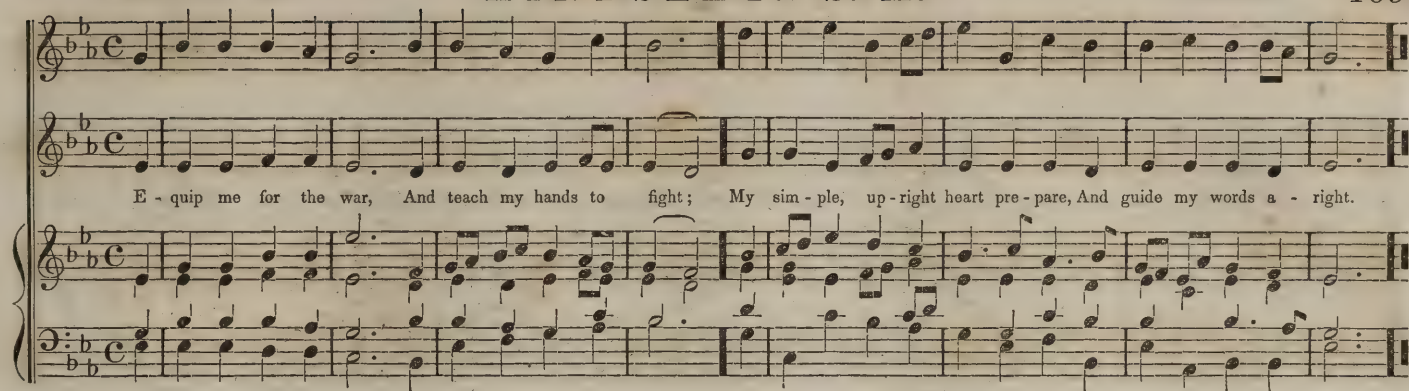
Why should we start and fear to die? What tin - 'rous worms we mor - tals are!

Death is the gate to end - less joy, And yet we dread to en - - ter there.

HINDSLEY. S. M.

HANDEL.

109

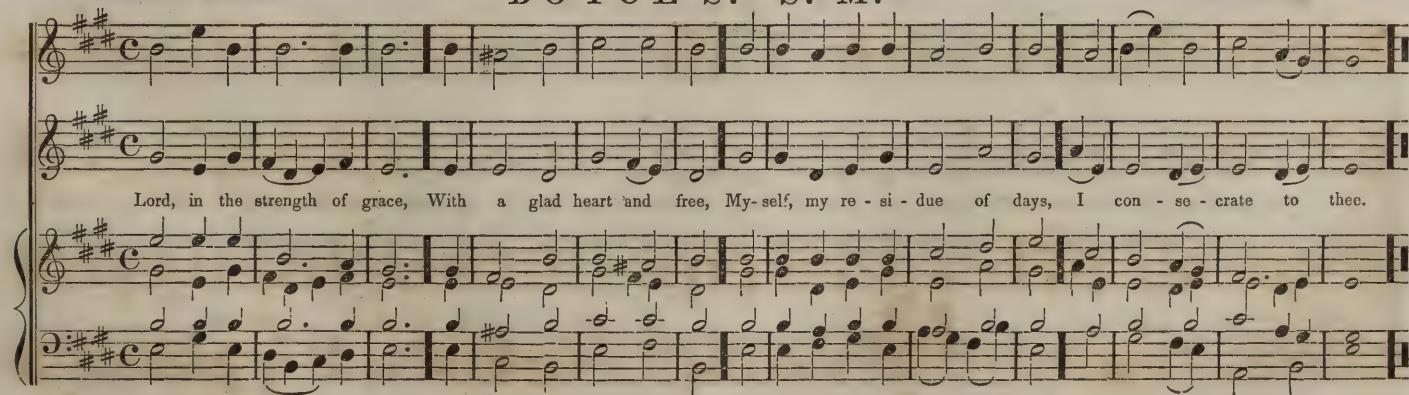


Handwritten musical score for the hymn "Hindsley S. M." by Handel. The score is written on five staves. The first two staves are for the vocal parts (Soprano and Alto), and the last three staves are for the piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are written below the vocal staves.

E - quip me for the war, And teach my hands to fight; My sim - ple, up - right heart pre - pare, And guide my words a - right.

BOYCE'S. S. M.

DR. BOYCE.



Handwritten musical score for the hymn "Boyce's S. M." by Dr. Boyce. The score is written on five staves. The first two staves are for the vocal parts (Soprano and Alto), and the last three staves are for the piano accompaniment (Right and Left Hand). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are written below the vocal staves.

Lord, in the strength of grace, With a glad heart and free, My - self, my re - si - due of days, I con - se - crate to thee.

Give to the winds thy fears, Hope, and be un-dis-may'd; God hears thy sighs, and counts thy tears, God shall lift up thy head.

PIA. FOR

P R A G U E. S. M.

GERMAN CHORAL.

The power to bless my house Be-longs to God a-lone; Yet rend-'ring him my con-stant vows, He! sends his bless-ings down.

PLEASURE. S. M.

S. JACKSON.

111

Wel - come, sweet day of rest, That saw the Lord a - rise :

The first system of the musical score for 'Pleasure. S. M.' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the first vocal staff.

Wel - come to this re - - viv - - ing breast, And these re - - joic - ing eyes !

The second system of the musical score continues the melody and accompaniment. It features the same vocal and piano parts as the first system. The lyrics are written below the first vocal staff.

Thou seest my fee-ble-ness, Je-sus, be thou my power, My help and re-fuge in dis-tress, My for-tress and my tower.

MORNINGTON. S. M.

LORD MORNINGTON.

When shall thy love con-strain, And force me to thy breast? When shall my soul re-turn a-gain To her e-ter-nal rest?

We lift our hearts to thee, O Day - star from on high! The sun it - self is but thy shade, Yet cheers both earth and sky.

N A R E S . S . M .

DR. NARES.

Fa - ther, I dare be - lieve Thee mer - ci - ful and true: Thou wilt my guil - ty soul for - give, My fal - len soul re - new.

MESSENGER. S. M.

J. W. HOYT.

How beauteous are their feet Who stand on Zi-on's hill; That bring sal - va - tion on their tongues, And words of peace re - veal!

CAMBRIDGE. S. M.

REV. R. HARRISON.

O come, and dwell in me, Spi - rit of power with - in: And bring the glo - rious lib - er - ty From sor - row, fear, and sin!

SHIRLAND. S. M.

S. STANLEY.

115

Je - sus, my truth, my way, My sure un - err - ing light, On thee my fee - ble steps I stay, Which thou wilt guide a - right.

SILVERDALE. S. M.

T. HAWKINS.

Let all who tru - ly bear The bleed - ing Sa - viour's name, Their faith - ful hearts with us pre - pare, And eat the pas - chal Lamb :

My gra - - cious, lov - - ing Lord, To thee what shall I say?

This musical system consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The vocal staves are in treble clef, and the piano part is in bass clef. The lyrics are written below the first vocal staff.

Well may I trem - - ble at thy word, And scarce pre - - sume to pray!

This musical system continues the piece with two vocal staves and a piano accompaniment. The key signature remains one sharp (F#) and the time signature is 2/2. The lyrics are written below the first vocal staff.

H A M P T O N . S . M .

GEORGE HOLLINS, Late organist of the
Town Hall, Birmingham. 117

Sure - ly the Lord is here, And loves this ho - ly place; He hears the voice of fer - vent prayer, And gives the promised grace.

F A L C O N - S T R E E T . S . M .

ISAAC SMITH.

Come, ye that love the Lord, And let your joys be known: Join in a song with sweet ac - cord, While ye sur - round his throne.

A charge to keep I have, A God to glo - - ri - - fy;

A nev - - er - - dy - - ing soul to save, And fit it for the sky.

O may thy pow'r - ful word In - - spire a fee - - ble worm,

To rush in - - to thy king - dom, Lord, And take it as by storm.

COMPLIANCE. S. M.

S. J. GOODENOUGH.

Je - sus, we thus o - bey Thy last and kind - est word; Here in thine own ap - point - ed way We come to meet our Lord.

FRIENDSHIP. S. M.

GERMAN CHORAL.

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de - signs to serve and please Through all their ac - tions run.

SACRIFICE. S. M.

REV. W. DYKE.

121

Glo - ry to God on high; Our peace is made with heaven; The Son of God came down to die That we might be for - given.

CARLISLE. S. M.

LOCKHART.

My Sa - viour's pierc - ed side Pour'd out a dou - ble flood: By wa - ter we are pu - ri - fied, And par - don'd by his blood.

Sol - diers of Christ, a - - rise, And put your ar - - mor on,

The first system of the musical score for 'Mount Ephraim'. It consists of a vocal melody line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/2. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment is written for both treble and bass staves, also with a key signature of two sharps. The lyrics 'Sol - diers of Christ, a - - rise, And put your ar - - mor on,' are written below the vocal line.

Strong in the strength which God sup - plies Through his e - - ter - nal Son.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics 'Strong in the strength which God sup - plies Through his e - - ter - nal Son.' are written below the vocal line. The system concludes with a double bar line.

CELESTIAL. S. M.

S. JACKSON.

123

See how the morn - - ing sun Pur - sues his shin - - ing way;

And wide pro - - claims his Ma - ker's praise With eve - ry bright' - ning ray.

God of al-migh-ty love, By whose suf-fi-cient grace, I lift my heart to things a-bove, And hum-bly seek thy face.

KIRKDALE. S. M.

S. WEBBE, JUN.

Al-migh-ty Ma-ker, God, How glo-rious is thy name! Thy won-ders how dif-fused a-broad, Throughout cre-a-tion's frame!

Great is the Lord our God, And let his praise be great;

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef, also with a key signature of one flat and a 3/2 time signature. The lyrics 'Great is the Lord our God, And let his praise be great;' are written below the vocal staff, with words aligned to the notes.

He makes his church - es his a - - bode, His most do - - light - ful seat.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics 'He makes his church - es his a - - bode, His most do - - light - ful seat.' are written below the vocal staff, with words aligned to the notes.

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "O all - - cre - - a - - - ting God, At whose su - - preme de - - cree".

O all - - cre - - a - - - ting God, At whose su - - preme de - - cree

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "Our bo - - dy rose, a breath - - ing clod, Our souls sprang forth from thee." The system concludes with a double bar line.

Our bo - - dy rose, a breath - - ing clod, Our souls sprang forth from thee.

Lord of the har - vest, hear Thy nee - dy ser - vants' cry; An - swer our

faith's ef - fect - - ual prayer, And all our wants sup - ply: And all our wants sup - ply.

PIA. FOR.

Org.

How can a sin - ner know His sins on earth for-given? How can my gra-cious Sa - viour show My name in-scribed in heaven?

H O L I N E S S . S . M .

S. JACKSON.

Fa - ther, in whom we live, In whom we are and move, The glo - ry, power, and praise re - ceive Of thy cre - a - ting love.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

Bid me of men be - ware, And to my ways take heed ;

The second system of the musical score continues with four staves, maintaining the same vocal and piano parts. The lyrics continue below the vocal staves.

Dis - cern their eve - - ry se - - cret snare, And cir - cum - spect - - ly tread.

9

My God, my life, my love, To thee, to thee I call:

I can - - not live if thou re - move, For thou art all in all.

PECKHAM. S. M.

ISAAC SMITH.

131

O that I could re-pent, With all my i - - dols part; And to thy gra-cious eye pre-sent An hum - ble, con - trite heart.

ST. THOMAS. S. M.

A. WILLIAMS.

Blest be the tie that binds Our hearts in Chris-tian love; The fel-low-ship of kin-dred minds Is like to that a - bove.

Je-sus, the con-q'ror, reigns, In glo-rious strength ar-ray'd; His king-dom o-ver all main-tains, And bids the earth be glad!

Ye sons of men, re-joice In Je-sus' migh-ty love; Lift up your heart, lift up your voice, To him who rules a-bove.

PIA. FOR.

Je - sus, thy ser - vants bless, Who, sent by thee, pro - claim The peace, and joy, and right-eous-ness Ex - pe - rienced in thy name: The king - dom

of our God, Which thy great Spirit im - parts, The power of thy vic - to - rious blood, Which reigns in faith - ful hearts, Which reigns in faith - ful hearts.

UNISON.

Fa - ther, our hearts we lift Up to thy gra-cious throne, And thank thee for the pre-cious gift Of thine in - car - nate Son! The gift un-

speak - a - ble We thank - ful - ly re - ceive, And to the world thy good-ness tell, And to thy glo - ry live: And to thy glo - ry live.

J U D G M E N T. S. M.

ABBE MAXIMILIAN STADLER. 135

Be - hold! with aw - ful pomp The Judge pre-pares to come; Th'arch-an-gel sounds the dread-ful trump, And wakes the gen - 'ral doom.

A Y L E S B U R Y. S. M.

DR. M. GREEN.

And must this bo - dy die, This well-wrought frame de - cay? And must these ac - tive limbs of mine Lie mould'ring in the clay?

WURTZBURG. S. M.

G. F. HANDEL.

And am I born to die? To lay this bo - dy down? And must my tremb - ling spi - rit fly In - to a world un - known?

ST. BRIDE'S. S. M.

DR. HOWARD.

Thou Judge of quick and dead, Be - fore whose bar se - vere, With ho - ly joy, or guil - ty dread, We all shall soon ap - pear!

The Lord my pas - ture shall pre - pare, And feed me with a shep-herd's care; His pre - sence shall my wants sup - ply,

And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

Je - sus, thy bound - less love to me No thought can reach, no tongue de - clare; O knit my thank - ful heart to thee,

The first system of the musical score for 'Castleton'. It consists of two vocal staves (treble clef, key of D major, 2/2 time) and a piano accompaniment (grand staff, key of D major, 2/2 time). The vocal melody begins with a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

And reign with - out a ri - val there! Thine whol - ly, thine a - lone I am; Be thou a - lone my con - stant flame.

The second system of the musical score. The vocal melody continues with a half note G#4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

O God, what off - ring shall I give To thee, the Lord of earth and skies? My spi - rit, soul, and flesh re - ceive,

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are written below the vocal staves.

A ho - ly, liv - ing sa - cri - fice; Small as it is, 'tis all my store; More shouldst thou have, if I had more.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

Where is my God, my joy, my hope, The dear De - sire of na - tions where? Je - sus, to thee my soul looks up,

The first system of the musical score for 'HOMERTON'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) in the same key and time. The lyrics are written below the vocal line.

To thee di - rects her morn - ing prayer; And spreads her arms of faith, a - broad, T' em - brace my hope, my joy, my God!

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

Thee will I love, my strength, my tower; Thee will I love, my joy, my crown; Thee will I love with all my power,

In all thy works, and thee a-lone: Thee will I love, till the pure fire Fill my whole soul with chaste de-sire.

Cre - a - tor, Spi - rit, by whose aid The world's foun - da - tions first were laid, Come vis - it eve - ry wait - ing mind,

ORG.

Come, pour thy joys on hu - man kind; From sin and sor - row set us free, And make thy tem - ples wor - thy thee.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "In that sad, me - mo - ra - ble night, When Je - sus was for us be - tray'd, He left his death - re - cord - ing rite,". The piano part includes the marking "PIA." in the right hand.

In that sad, me - mo - ra - ble night, When Je - sus was for us be - tray'd, He left his death - re - cord - ing rite,

PIA.

Second system of the musical score. It continues with four staves. The vocal melody and piano accompaniment continue. The lyrics are: "He took, and bless'd, and brake the bread; And gave his own their last be - quest, And thus his love's in - tent ex - press'd." The piano part includes the marking "FOR." in the right hand.

He took, and bless'd, and brake the bread; And gave his own their last be - quest, And thus his love's in - tent ex - press'd.

FOR.

O come, thou ra - diant Morn - ing Star, A - gain in hu - man dark - ness shine! A - rise, re - splen - dent from a - far!

As - sert thy roy - al - ty di - vine! Thy sway o'er all the earth main - tain, And now be - gin thy glo - rious reign.

First system of the musical score. It consists of four staves. The top staff is a single melodic line in G major (one flat) and common time. The second staff contains the vocal lyrics. The third and fourth staves form a piano accompaniment, with the third staff being the right hand and the fourth the left hand. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Come, Fa - ther, Son, and Ho - ly Ghost, Whom one all - per - fect God we own, Re - stor - er of thy im - age lost,

Second system of the musical score, continuing from the first. It also consists of four staves with the same instrumental and vocal parts. The lyrics continue across the vocal staff.

Thy va - rious of - fi - ces make known: Dis - play, our fall - en souls to raise, Thy whole e - con - o - my of grace.

Thou, Lord, on whom I still de - pend, Shalt keep me faith - ful to the end; I trust thy truth, and love, and power,

The first system of the musical score for 'GLOUCESTER'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with Treble and Bass staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: 'Thou, Lord, on whom I still de - pend, Shalt keep me faith - ful to the end; I trust thy truth, and love, and power,'.

Shall save me till my la - test hour; And when I lay this bo - dy down, Re - ward with an im - mor - tal crown.

The second system of the musical score. It continues with the same vocal and piano staves. The lyrics are: 'Shall save me till my la - test hour; And when I lay this bo - dy down, Re - ward with an im - mor - tal crown.'.

Would Je - sus have the sin - ner die? Why hangs he then on yon - der tree? * "For - give them,
 What means that strange ex - pir - ing cry? (Sin - ners, he prays for you and me;)"

Fa - ther, O for - give, They know not that by me they live! They know not that by me they live!"

PIA. FOR.

* When the words "Great God, what do I see and hear!" are used to this tune, the whole of the measures marked * must be slurred.

Je - sus, to thee our hearts we lift, May all our hearts with love o'er-flow! With thanks for thy con - tin - ued gift,

This system contains the first four staves of the musical score. The first staff is a vocal line in treble clef with a common time signature. The second staff is another vocal line in treble clef. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the second staff. The music features various note values including eighth and sixteenth notes, and rests. A 'PIA.' marking is present in the piano part.

That still thy gra - cious name we know; Re - tain our sense of sin for-given, And wait for all our in - ward heaven.

This system contains the next four staves of the musical score. The first staff is a vocal line in treble clef. The second staff is another vocal line in treble clef. The third and fourth staves are a piano accompaniment in grand staff. The lyrics are written below the second staff. The music continues with similar notation to the first system, including a 'FOR.' marking in the piano part.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed 'in love,". The piano part includes the marking "PIA." in the right hand.

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed 'in love,

PIA.

Second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "What-e'er I have, or can, or am: I stay me on thy faith - ful word, The ser - vant shall be as his Lord." The piano part includes the marking "FOR." in the right hand.

What-e'er I have, or can, or am: I stay me on thy faith - ful word, The ser - vant shall be as his Lord.

FOR.

O love di - vine, what hast thou done! Th' im - mor - tal God hath died for me! The Fa - ther's co - e - ter - nal Son

The first system of the musical score for 'Brighton'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'O love di - vine, what hast thou done! Th' im - mor - tal God hath died for me! The Fa - ther's co - e - ter - nal Son'.

Bore all my sins up - on the tree! Th' im - mor - tal God for me hath died: My Lord, my love, is cru - ci - fied.

The second system of the musical score for 'Brighton'. It continues the vocal and piano parts from the first system. The lyrics are: 'Bore all my sins up - on the tree! Th' im - mor - tal God for me hath died: My Lord, my love, is cru - ci - fied.'

Ex - pand thy wings, ce - les - tial Dove, And brood - ing o'er my na - ture's night, Call forth the ray of heaven - ly love,

The first system of the musical score for 'Boulard'. It consists of a vocal melody line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are printed below the vocal line.

Let there in my dark soul be light; And fill th' il - lus - tra - ted a - byss With glo - rious beams of end - less bliss.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are printed below the vocal line.

Peace, troubled soul, whose plain-tive moan Hath taught each scene the notes of wo; Cease thy com-plaint, sup-press thy groan,

PIA.

And let thy tears for-get to flow; Be-hold, the pre-cious balm is found, To lull thy pain, and heal thy wound.

CHORUS,

To thee, great God of love, I bow! And pros-trate in thy sight a-dore: By faith I see thee pass-ing now;

I have, but still I ask for more; A glimpse of love can-not suf-fice, My soul for all thy pre-sence cries.

Come, Ho - ly Ghost, all - quick-'ning fire, Come, and in me de - light to rest; Drawn by the lure of strong de - sire,

O come, and con - se - crate my breast! The tem - ple of my soul pre - pare, And fix thy sa - cred pre - sence there!

Thou hid - den source of calm re - pose, Thou all - suf - fi - cient love di - vine, My help and re - fuge from my foes,

Se - cure I am if thou art mine! And lo! from sin, and grief, and shame, I hide me, Je - sus, in thy name.

oft have we pass'd the guil - ty night, In re - vel - ling and fran - tic mirth; The crea - ture was our sole de - light,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

Our hap - pi - ness, the things of earth: But O, suf - fice the sea - son past! We choose the bet - ter part at last

PIA. FOR.

Org.

This system contains the next two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The piano part includes dynamic markings 'PIA.' and 'FOR.' and an 'Org.' marking at the bottom.

Fa - ther of lights, from whom pro - ceeds What - e'er thy eve - ry crea - ture needs; Whose good - ness, pro - vi - dent - ly nigh,

Feeds the young ra - vens when they cry, To thee I look, my heart pre - pare; Sug - gest and heark - en to my prayer.

Org.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics for this system are: "Fa - ther, to thee, I lift mine eyes, My long - ing eyes, and rest - less heart; Be - fore the morn - ing watch I rise,"

Second system of the musical score. It continues with four staves (two vocal, two piano). The lyrics for this system are: "And wait to taste how good thou art; T'ob - tain the grace I hum - bly claim, The sa - ving power of Je - sus' name."

Je - sus, was ev - er love like thine? Thy life a scene of won - der is; Thy death it - self is all di - vine,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a common time signature (C). The bottom staff is a piano accompaniment in treble and bass clefs, also in common time. The lyrics are written below the vocal staff.

While pleased thy spi - rit to dis - miss, Thou dost out of the flesh re - tire, And like the Prince of life ex - pire.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef, 3/2 time, with a key signature of one flat (Bb). The second staff is a vocal line with lyrics underneath. The third and fourth staves form a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands.

I call the world's Re - deem-er mine; He lives who died for me, I know; Who bought my soul with blood di - vine,

The second system of the musical score also consists of four staves, continuing the melody and piano accompaniment from the first system. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

Je - sus shall re - ap - pear be - low, Stand in that dread - ful day un - known, And fix on earth his heav'n - ly throne.

Org.

Fa - ther of ev - er - last - ing grace, Thy good-ness and thy truth we praise, Thy good-ness and thy truth we prove ;

Thou hast in hon - or of thy Son, The gift un - speak - a - ble sent down, The Spirit of life, and pow'r, and love.

Org. 11 Voice. FOR.

How love - ly are thy tents, O Lord! Wher - e'er thou choos - est to re - cord Thy name, or place thy house of prayer,

My soul out - flies the an - gel choir, And faints, o'er - power'd with strong de - sire, To meet thy spe - cial pre - sence there.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Come, Ho - ly Ghost, all - quick-'ning fire, Come, and my hal - low'd heart in - spire, Sprinkled with the a - ton - ing blood ;".

Come, Ho - ly Ghost, all - quick-'ning fire, Come, and my hal - low'd heart in - spire, Sprinkled with the a - ton - ing blood ;

Second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "Now to my soul thy - self re - veal, Thy migh - ty work - ing let me feel, And know that I am born of God.".

Now to my soul thy - self re - veal, Thy migh - ty work - ing let me feel, And know that I am born of God.

I'll praise my Ma-ker while I've breath, And when my voice is lost in death, Praise shall em-ploy my no-bler powers, My days of praise shall

PIA. FOR. DUETT. PIA.

ne'er be past, While life, and thought, and be-ing last, Or im-mor-tal-i-ty en-dures: Or im-mor-tal-i-ty en-dures.

Organ ad. lib. tr. FOR. VOICE

Org.

Our friend-ship sanc - ti - fy and guide, Un-mix'd with sel - fish - ness and pride, Thy glo - ry be our sin - gle aim!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves, aligned with the notes.

In all our in - ter - course be - low, Still let us in thy foot - steps go, And nev - er meet but in thy name.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics are written below the vocal staves, continuing the text from the first system.

O Je - sus, source of calm re - pose, Thy like nor man nor an - gel knows, Fair - est a - mong ten thou - sand fair:

E'en those whom death's sad fet - ters bound, Whom thick - est dark - ness com - pass'd round, Find light and life if thou ap - pear.

Thou, Je - sus, thou my breast in - spire, And touch my lips with hal - low'd fire, And loose a stamm - ring in - fant's tongue:

Pre - pare the ves - sel of thy grace; A - dorn me with the robes of praise, And mer - cy shall be all my song.

PIA. FOR.

O God, of good, th'un - fa - thom'd sea! Who would not give his heart to thee? Who would not love thee with his might?

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

O Je - sus, lov - er of man-kind! Who would not his whole soul and mind, With all his strength to thee u - nite?

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

The Lord Je - ho - vah reigns, His throne is built on high; The gar - ments he as - sumes

This musical system consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clefs) providing harmonic accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are written below the top staff, aligned with the notes.

Are light and ma - jes - ty: His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

This musical system continues the piece with three staves, maintaining the same instrumental arrangement as the first system. The lyrics continue on the top staff. The notation includes various musical symbols such as notes, rests, and bar lines.

God is gone up on high, With a tri - um - phant noise, The cla - rions of the sky

The first system of the musical score for 'Horsley'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'God is gone up on high, With a tri - um - phant noise, The cla - rions of the sky'.

Pro - claim th'an - gel - ic joys! Join all on earth, re - joice and sing; Glo - ry as - cribe to glo - ry's King.

The second system of the musical score for 'Horsley'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'Pro - claim th'an - gel - ic joys! Join all on earth, re - joice and sing; Glo - ry as - cribe to glo - ry's King.'

Ye ran - som'd sin - ners, hear, The pris - 'ners of the Lord; And wait till Christ ap - pear,

This musical system consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Ac - cord - ing to his word: Re - joice in hope, re - joice with me, We shall from all our sins be free.

This musical system also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the vocal staves.

Re - joice, the Lord is King; Your Lord and King a - dore; Mor - tals, give thanks and sing, And tri - umph

The first system of the musical score for 'Darwell'. It consists of four staves: a vocal line (treble clef, key of D major, common time) and three piano accompaniment staves (treble and bass clefs, key of D major, common time). The lyrics are written below the vocal line. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

ev - er - more; Lift up your hearts, lift up your voice, Re - joice, a - gain I say, re - joice.

The second system of the musical score for 'Darwell'. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal line. The music concludes with a final cadence in the piano part.

A - rise, my soul, a - rise, Shake off thy guilt - ty fears, The bleed - ing Sa - cri - fice

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are written below the vocal staves.

In my be - half ap - pears; Be - fore the throne my Sure - ty stands, My name is writ - ten on his hands.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

Thou God of truth and love, We seek thy per - fect way, Rea - dy thy choice t'ap - prove,

Thy pro - vi - dence t'o - bey; En - ter in - to thy wise de - sign, And sweet - ly lose our will in thine.

* This melody is the same subject as the tune Handel, S. M

Je - sus, ac - cept the praise That to thy name be - longs!. Mat - ter of all our lays,

Sub - ject of all our songs; Through thee we now to - geth - er came, And part ex - ult - ing in thy name.

Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me

The Sa - viour of man - kind: T'a - dore the all - a - ton - ing Lamb, And bless the sound of Je - sus' name.

Young men and maid - ens, raise Your tune - ful voi - ces high; Old men and chil - dren, praise The Lord of earth and sky:

Him three in one, and one in three, and one in three,

Him three in one, and one in three, Him three in one, and one in three, Ex - tol to all e - ter - ni - ty.

PIA. FOR

12 Him three in one, and one in three, and one in three,

God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be,

And still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 3/2 time and B-flat major. The first system contains the first two staves (Soprano and Alto) with the lyrics "God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be,". The second system contains the next two staves (Tenor and Bass) with the lyrics "And still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born." The music is written in a traditional style with a key signature of one flat and a time signature of 3/2.

The Lord of earth and sky, The God of a - ges praise! Who reigns en - throned on high,

An - cient of end - less days! Who length - ens out our tri - als here, And spares us yet an - oth - er year.

Come, let our voi - ces join In one glad song of praise; To God the God of love,

Our grate - ful hearts we raise; To God a - lone your praise be - longs; His love de - mands your ear - liest songs.

O love di-vine, how sweet thou art: When shall I find my will-ing heart All ta-ken up by thee?

I thirst, I faint, I die to prove The great-ness of re-deem-ing love, The love of Christ to me.

Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert;

The first system of the musical score for 'Bethany'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves.

Vouch - safe the grace we hum - bly claim; Com - pose in - to a thank - ful frame, And tune thy peo - ple's heart.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

How hap - py is the pil - grim's lot; How free from eve - ry anx - ious thought, From world - ly hope and fear!

Con - fined to nei - ther court nor cell, His soul dis - dains on earth to dwell, He on - ly so - journs here.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Come, wis - dom, power, and grace di - vine! Come, Je - sus, in thy name to join A hap - py cho - sen band;"

Come, wis - dom, power, and grace di - vine! Come, Je - sus, in thy name to join A hap - py cho - sen band;

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Who fain would prove thine ut - most will, And all thy right - eous laws ful - fil, In love's be - nign com - mand." The piano part has markings "PIA." and "FOR." below the staves.

Who fain would prove thine ut - most will, And all thy right - eous laws ful - fil, In love's be - nign com - mand.

PIA. FOR.

How shall I walk my God to please, And spread con - tent and hap - pi - ness O'er all be - neath my care?

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in the key of D major (indicated by two sharps) and common time (indicated by a 'C'). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal staff.

A pat - tern to my house - hold give; And as a guar - dian an - gel live, As Je - sus' mes - sen - ger.

The second system of the musical score continues the piece. It follows the same musical notation as the first system, with a vocal line in treble clef and a piano accompaniment in bass clef, both in D major and common time. The lyrics are written below the vocal staff.

Thou God of glo - rious ma - jes - ty, To thee, a - gainst my - self, to thee, A worm of earth I cry! A half a-

wa - ken'd child of man, An heir of end - less bliss or pain, A sin - ner born to die: A sin - ner born to die!

How hap - py, gra - cious Lord, are we! Di - vine - ly drawn to fol - low thee, Whose hours di - vid - ed are

The first system of the musical score for 'Hereford'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'How hap - py, gra - cious Lord, are we! Di - vine - ly drawn to fol - low thee, Whose hours di - vid - ed are'.

Be - twixt the mount and mul - ti - tude; Our day is spent in do - ing good, Our night in praise and pray'r.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Be - twixt the mount and mul - ti - tude; Our day is spent in do - ing good, Our night in praise and pray'r.'

o glo - rious hope of per - fect love! It lifts me up to things a - bove; It bears on ea - gle's wings;

This system contains the first two staves of music. The top staff is a single melodic line in G major (one flat) and common time. The bottom staff is a piano accompaniment in G major and common time, featuring a bass line with a key signature change to F major (two flats) in the second measure. The lyrics are written below the piano staff.

It gives my rav - ish'd soul a taste, And makes me for some mo - ments feast With Je - sus' priests and kings.

This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff continues the piano accompaniment, maintaining the G major key signature. The lyrics are written below the piano staff.

And am I on - ly born to die! And must I sud - den - ly com - ply with na - ture's stern de - cree!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains two measures of music, each followed by a full bar line. The piano accompaniment is written in two staves, both with a treble clef and a key signature of one flat. It also contains two measures of music, each followed by a full bar line. The lyrics are written below the vocal line, aligned with the notes.

What af - ter death for me re - mains! Ce - les - tial joys, or hell - ish pains, To all e - ter - ni - ty!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one flat, and a common time signature. It contains two measures of music, each followed by a full bar line. The piano accompaniment is written in two staves, both with a treble clef and a key signature of one flat. It also contains two measures of music, each followed by a full bar line. The lyrics are written below the vocal line, aligned with the notes.

Son of God, thy blessing grant, Still supply our every want! Tree of life, thy influence shed! With thy sap my spirit feed.

5TH P. M.

SHARON. 4 LINES 7s, OR III. 1.

DR. BOYCE.

Lord, we come before thee now, At thy feet we humbly bow; O! do not our suit disdain; Shall we seek thee, Lord, in vain?

5TH P. M.

GREENWOOD. 4 LINES 7s, OR III. 1.

191

When, my Sa-viour, shall I be Per-fect-ly re-sign'd to thee? Poor and vile in my own eyes, On-ly in thy wis-dom wise!

The musical score for 'GREENWOOD' is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody consists of four lines of seven notes each. The piano accompaniment consists of two lines of seven notes each, with chords and single notes.

5TH P. M.

BAYARD. 4 LINES 7s, OR III. 1.

ADOLPH HESSE.

Hail the day that saw Him rise, Ray-ish'd from our wish-ful eyes! Christ, a-while to mor-tals given, Re-as-cends his na-tive heaven.

The musical score for 'BAYARD' is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The melody consists of four lines of seven notes each. The piano accompaniment consists of two lines of seven notes each, with chords and single notes.

Je - sus, Lord, we look to thee, Let us in thy name a - gree;

Show thy - self the Prince of peace, Bid our jars for - ev - er cease.

5TH P. M.

HARRIS. 4 LINES 7s, OR III. 1.

S. JACKSON. 193

God of love, that hear'st the prayer, Kind-ly for thy peo-ple care; Who on thee a-lone de-pend: Love us, save us to the end.

5TH P. M.

MILAN. 4 LINES 7s, OR III. 1.

Je-sus, shall I nev-er be Firm-ly ground-ed up-on thee? Nev-er by thy work a-bide? Nev-er in thy wounds re-side?

Ho - ly Lamb, who thee re - ceive, Who in thee be - gin to live, Day and night they cry to thee, As thou art, so let us be!

Depth of mer - cy! can there be Mer - cy still re - served for me? Can my God his wrath for - bear? Me, the chief of sin - ners, spare!

Soft - ly now the light of day, Fades up - - on 'my sight a - - way ;

Free from care, from la - - bor free, Lord, I would com - mune with thee !

Lord, whom winds and seas o - bey, Guide us through the wa - tery way ; In the hol - low of thy hand Hide, and bring us safe to land.

This musical score is for the hymn 'Nuremberg'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in German and describe seeking refuge from storms in the hollow of God's hand.

5TH P. M.

R E D E M P T I O N . 4 L I N E S 7 s . O R I I I . 1 .

REV. G. COLES.

Je - sus comes with all his grace, Comes to save a fall - en race ; Ob - ject of our glo - rious hope, Je - sus comes to lift us up !

This musical score is for the hymn 'Redemption'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics describe Jesus coming to save the fallen race and lift them up.

5TH P. M.

MELVILLE. 4 LINES 7s, OR III. 1.

ADAM WRIGHT, Organist of Carr's Lane
Chapel, Birmingham. 197

Glo-ry be to God on high, God, whose glo-ry fills the sky; Peace on earth to man for - given, Man, the well - be - loved of heaven.

5TH P. M.

MUNSON. 4 LINES 7s, OR III. 1.

C. M. VON WEBER.

Lov-ing Je-sus, gen-tle Lamb, In thy gra-cious hands I am; Make me, Sa-viour, what thou art, Live thy-self with-in my heart.

Hark, my soul,—it is the Lord! 'Tis thy Sa-viour, hear his word! Je - sus speaks, he speaks to thee: "Say, poor sin-ner, lov'st thou me?"

Chil-dren of the heav'n-ly King, As we jour-ney let us sing; Sing our Sa-viour's wor-thy praise, Glo-rious in his works and ways.

Musical score for 'Unity'. The score is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'Sons of God, tri - um - phant rise, Shout th'ac - complish'd sac - ri - fice! Shout, your sins in Christ for - given, Sons of God, and heirs of heav'n!'.

Sons of God, tri - um - phant rise, Shout th'ac - complish'd sac - ri - fice! Shout, your sins in Christ for - given, Sons of God, and heirs of heav'n!

Musical score for 'Pleyel's Hymn'. The score is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F-sharp) and the time signature is common time (C). The lyrics are: 'Earth, re - joice, our Lord is King! Sons of men, his prais - es sing; Sing ye in tri - um - phant strains, Je - sus our Mes - si - ah reigns!'.

Earth, re - joice, our Lord is King! Sons of men, his prais - es sing; Sing ye in tri - um - phant strains, Je - sus our Mes - si - ah reigns!

Je - sus, all re - deem-ing Lord, Mag - ni - fy thy dy - ing word, In thine or - di - nance ap - pear, Come and meet thy fol-lowers here.

This musical score is for the hymn 'LUDSTONE'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The melody is spread across four staves. The lyrics are written below the tenor staff. The piano accompaniment is written for the right and left hands on grand staves.

Hark! a voice di - vides the sky! Hap - py are the faith - ful dead! In the Lord who sweet - ly die, They from all their toils are freed!

This musical score is for the hymn 'DELAWARE'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The melody is spread across four staves. The lyrics are written below the tenor staff. The piano accompaniment is written for the right and left hands on grand staves.

Praise to God, im - mor - tal praise, For the love that crowns our days; Boun - teous Source of ev' - ry joy,

Let thy praise our tongues em - ploy: All to thee, our God, we owe, Source, whence all our bless - ings flow.

Rock of a - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood,

From thy wound - ed side which flow'd, Be of sin the dou - ble cure, Save from wrath and make me pure : Save from wrath and make me pure.

Lord of all, with pure in - tent, From their tend - 'rest in - fan - cy, In thy tem - ple we pre - sent,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

Whom we first re - ceived from thee; Through thy well - be - lov - ed Son, Ours ac - know - ledged for thine own.

This system contains the next two staves of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

Since the Son hath made me free, Let me taste my lib - er - ty! Thee be - hold with o - pen face,

Tri - umph in thy sav - ing grace! Thy great will de - light to prove, Glo - ry in thy per - fect love.

Wear - y souls that wan - der wide, From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

Fly to those dear wounds of his; Sink in - to the pur - ple flood; Rise in - to the life of God.

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment begins with a grand staff (treble and bass clefs) and a key signature of two sharps. The lyrics are: "Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our hearts;"

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our hearts;

Second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for - ev - er thine!"

Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for - ev - er thine!

Je-sus, lov-er of my soul, Let me to thy bo-som fly, While the nearer wa-ters roll, While the tem-pest still is high; Hide me, O my

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

Sa-viour, hide, Till the storm of life is past; Safe in - to the ha-ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line. Dynamics markings 'p.' and 'f.' are visible in the piano accompaniment.

Who are these ar-ray'd in white, Brighter than the noon-day sun? Foremost of the sons of light; Near-est the e-ter-nal throne! These are they that

bore the cross, No-bly for their Mas-ter stood; Suf-frers in his righteous cause: Foll'wers of the dy-ing God: Foll'wers of the dy-ing God.

Christ, from whom all blessings flow, Per-fect-ing the saints be-low, Hear us, who thy na-ture share, Who thy mys-tic bo-dy are:

This musical system consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment, with a grand brace on the left. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a traditional 19th-century style with various note values and rests.

Join us, in one spi-rit join, Let us still re-ceive of thine: Still for more on thee we call, Thou who fill-est all in all!

This musical system also consists of four staves, following the same layout as the first system. It continues the vocal and piano parts. The lyrics are written below the vocal staves. The page number '14' is printed at the bottom center of the system.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the first vocal staff.

Sin - ners, turn, why will ye die? God, your Ma - ker, asks you why? God, who did your be - ing give, Made you with him - self to live,

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics for this system are written below the first vocal staff.

He the fa - tal cause de-mands, Asks the work of his own hands, Why, ye thank-less crea-tures, why Will ye cross his love, and die?

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the one-flat key signature and common time. The lyrics are written below the vocal staves.

Come, and let us sweet-ly join, Christ to praise in hymns di-vine! Give we all with one ac-cord, Glo-ry to our com-mon Lord;

The second system of the musical score also consists of four staves, following the same instrumental and vocal arrangement as the first system. The lyrics continue below the vocal staves.

Hands, and hearts, and voi-ces raise; Sing as in the an-cient days; An-te-date the joys a-bove, Cel-e-brate the feast of love.

Come, thou Conq - 'ror of the na - tions, Now on thy white horse ap - pear; Earth-quakes, deaths, and des - o - la - tions

Sig - ni - fy thy king - dom near: True and faith - ful! True and faith - ful! 'Stab - lish thy do - min - ion here.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is common time (C). The vocal line begins with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The lyrics are written below the vocal staff.

Come, ye sin - ners, poor and nee - dy, Weak and wound - ed, sick and sore, Je - sus rea - dy stands to save you,

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a melodic phrase that ends with a half note. The piano accompaniment continues with its characteristic rhythmic pattern. The lyrics are written below the vocal staff.

Full of pi - ty, love, and pow'r; He is a - ble, He is a - ble, He is will - ing, doubt no more.

Lo! He comes, with clouds descending, Once for fa-vor'd sin - ners slain! Thousand thou-sand saints at-tending, Swell the tri-umph of his train!

Hal - le - lu - jah! God ap - pears on earth to reign: God ap - pears on earth to reign.

p. *f.*

Hal - le - lu - jah!

Lift your heads, ye friends of Je - sus, Part - ners in his pa - tience here: Christ to all be - liev - ers pre - cious,

Lord of lords shall soon ap - pear: Mark the to - kens, Mark the to - kens Of his heav'n - ly king - dom near.

Thou, who didst with love and bless - ing, Ga - ther Si - on's babes to thee, Still a Sa - viour's love ex - press - ing,

These, the babes of Si - on, see; Bless the la - bors Bless the la - bors That would bring them up for thee.

O thou God of my sal - va - tion, My Re - deem - er from all sin; Moved by thy di - vine com - pas - sion,

PIA.

This system contains the first two staves of the hymn. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The piano part includes a 'PIA.' (Piano) marking.

Who hast died my heart to win; I will praise thee, I will praise thee, Where shall I thy praise be - gin?

FOR.

This system contains the next two staves of the hymn. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The piano part includes a 'FOR.' (For) marking.

1. Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace, Let us each, thy love pos-sess-ing, Tri-umph in re-deem-ing grace;

2. Thanks we give, and a-do-ra-tion, For the gos-pel's joy-ful sound; May the fruits of thy sal-va-tion In our hearts and lives a-bound:

O re-fresh us: O re-fresh us—Trav'ling through this wil-der-ness! O re-fresh us: O re-fresh us—Trav'ling through this wil-der-ness!

May thy presence, May thy presence With us ev-er-more be found! May thy pre-sence, May thy pre-sence With us ev-er-more be found!

PIA. FOR.

Come, thou ev - er - last - ing Spi - rit, Bring to eve - ry thank - ful mind All the Saviour's dy - ing mer - it, All his suff - rings for man - kind:

True re - cord - er of his pas - sion, Now the liv - ing fire im - part, Now re - veal his great sal - va - tion, Preach his gos - pel to our heart.

Hail! thou once de - spis - ed Je - sus, Hail, thou ev - er - last - ing King! Thou didst suf - fer to re - deem us; Thou didst free sal - va - tion bring.

Hail, thou ag - o - niz - ing Sa - viour, Bear - er of our sin and shame! By thy mer - its we find fa - vour; Life is giv - en through thy name.

9TH P. M.

DELIVERANCE. 87, 87, 87, 87, OR III. 3.

FROM LATROBE'S SELECTION. 221

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with Treble and Bass staves. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "Hap - py soul, thy days are end - ed, All thy mourning days be - low; Go, by an - gel guards at - tend - ed, To the sight of Je - sus go."

Hap - py soul, thy days are end - ed, All thy mourning days be - low; Go, by an - gel guards at - tend - ed, To the sight of Je - sus go.

Second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "Wait - ing to re - ceive thy spi - rit, Lo! the Sa - viour stands a - bove! Shows the pur - chase of his mer - it, Reach - es out the crown of love."

Wait - ing to re - ceive thy spi - rit, Lo! the Sa - viour stands a - bove! Shows the pur - chase of his mer - it, Reach - es out the crown of love.

Right-eous God! whose vengeful vi - als All our fears and thoughts ex-ceed; Big with woes and fie-ry tri - als, Hang - ing, burst-ing o'er our head:

While thou vis - it - est the na - tions, Thy se - lect - ed peo - ple spare; Arm our cau-tion'd souls with pa-tience, Fill our hum-bled hearts with pray'r.

Love di-vine, all loves ex-cel-ling, Joy of heav'n to earth come down; Fix in us thy hum-ble dwell-ing, All thy faith-ful mer-cies crown!

This musical system consists of four staves. The top staff is a single melodic line in G major (one flat) and common time. The second staff is a single melodic line in G major, often serving as a counter-melody. The third and fourth staves form a grand staff for piano accompaniment, with the right hand in G major and the left hand in G major (one flat). The lyrics are written below the second staff.

Je-sus, thou art all com-pas-sion, Pure, un-bound-ed love thou art; Vis-it us with thy sal-va-tion; En-ter eve-ry trem-bling heart.

This musical system also consists of four staves, following the same instrumental arrangement as the first system. The top staff is a single melodic line in G major. The second staff is a single melodic line in G major. The third and fourth staves form a grand staff for piano accompaniment. The lyrics are written below the second staff.

Come thou Fount of eve - ry bless-ing, Tune my heart to sing thy grace: Streams of mer - cy nev - er ceas - ing, Call for songs of loud-est praise.

Teach me some me - lo-dious son-net, Sung by flam-ing tongues a - bove; Praise the mount, I'm fix'd up - on it: Mount of thy re - deem-ing love!

9TH P. M.

BEETHOVEN. 87, 87, OR III. 3.

BEETHOVEN.

225

Lord, with glow-ing heart I'd praise thee For the bliss thy love be-stows; For the pard-'ning grace that saves me, And the peace that from it flows.

9TH P. M.

S M Y R N A . 87, 87, OR III. 3.

DR. HOWARD.

Guide me, O thou great Je - ho - vah; Pil-grim through this bar-ren land; I am weak, but thou art mighty, Hold me with thy pow'rful hand.

Hail, thou long ex-pect-ed Je-sus, Born to set thy peo-ple free! From our sins and fears re-lease us, Let us find our rest in thee.

Sa-viour! who thy flock are feed-ing With the shep-herd's kind-est care, All the fee-ble gent-ly lead-ing, While the lambs thy bo-som share.

A foun-tain of life and of grace In Christ, our Re-deem-er we see: For us, who his of-fers em-brace; For all it is o-pen and free:

Je-ho-vah him-self doth in-vite To drink of his plea-sures un-known; The streams of im-mor-tal de-light, That flow from his hea-ven-ly throne.

Thou Shepherd of Is - rael and mine, The joy and de - sire of my heart, For clo - ser com - mu - nion I pine, I long to re - side where thou art :

The pas - ture I lan - guish to find, Where all who their Shepherd o - bey, Are fed, on thy bo - som reclined, And screen'd from the heat of the day.

The musical score is written for a voice and piano. The voice part is in a single melodic line with a treble clef, key signature of two flats (B-flat and E-flat), and common time (C). The piano accompaniment is in a grand staff with treble and bass clefs, also in two flats and common time. The lyrics are written below the voice staff. The score consists of two systems, each with a vocal line and a piano accompaniment. The first system ends with a double bar line, and the second system also ends with a double bar line.

How shall a lost sin - ner in pain, Re - cov - er his for - feit - ed peace! When bro't in - to bon - dage a - gain, What hope of a se - cond re - lease?

The first system of the musical score for 'Carmel'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

Will mer - cy it - self be so kind To spare such a re - bel as me! And O, can I pos - si - bly find Such plenteous re - demp - tion in thee?

The second system of the musical score for 'Carmel'. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

O when shall we sweet-ly re - move, O when shall we en - ter our rest, Return to the Si - on a - bove, The mo - ther of spi - rits dis - tress'd !

The first system of the musical score for 'Sion'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is D major (two sharps) and the time signature is 3/4. The lyrics are: 'O when shall we sweet-ly re - move, O when shall we en - ter our rest, Return to the Si - on a - bove, The mo - ther of spi - rits dis - tress'd !'.

That ci - ty of God the great King, Where sorrow and death are no more ; But saints our Imman - u - el sing, And cher-ub and ser-aph a - dore.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'That ci - ty of God the great King, Where sorrow and death are no more ; But saints our Imman - u - el sing, And cher-ub and ser-aph a - dore.'.

1. In - spir - er and hear - er of prayer, Thou Shepherd and Guardian of thine, My all to thy cov - e - nant care, I, sleep - ing or wak - ing, re - sign.

3. A sov'reign pro - tec - tor I have, Un - seen, yet for ev - er at hand ; Unchange - a - bly faith - ful - to save, Al - migh - ty to rule and com - mand.

The first system of the hymn features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The lyrics are written below the vocal staff. The piano part consists of chords and moving lines in both hands.

2. If thou art my shield and my sun, The night is no dark - ness to me ; And fast as my min - utes roll on, They bring me but near - er to thee.

4. His smiles and his com - forts a - bound, His grace, as the dew, shall de - scend ; And walls of sal - va - tion sur - round The soul he de - lights to de - fend.

PIA. FOR.

The second system continues the hymn with two more verses. The vocal melody and piano accompaniment are shown. The lyrics are written below the vocal staff. The piano part includes the markings 'PIA.' and 'FOR.'.

10TH P. M.

I long to be - hold him ar - ray'd With glo - ry and light from a - bove, The King in his beau - ty dis - play'd, His beau - ty of ho - li - est love.

The musical score for 'A D E L I N E' is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

10TH P. M.

G O S H E N . 4 LINES 8S, OR IV. 2.

10TH P. M.

All glory to God in the sky, And peace upon earth be re - stored ! O Jesus, ex - alt - ed on high, Ap - pear our om - ni - po - tent Lord !

The musical score for 'G O S H E N' is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

Meet and right it is to sing, In eve-ry time and place, Glo-ry to our heav'n-ly King, The God of truth and grace:

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

Join we then with sweet ac-cord, All in one thanks-giv-ing join! Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!

PIA. FOR.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The word 'PIA.' is written below the piano staff, and 'FOR.' is written below the piano staff.

None is like Jesh - u-run's God, So great, so strong, so high! Lo! he spreads his wings a - broad, He rides up - on the sky!

Is - rael is his first-born son: God, th'Al - migh-ty God is thine; See him to thy help come down, The ex - cel - lence di - vine!

PIA. FOR.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Sa-viour, whom our hearts a - dore, To bless our earth a - gain, Now as - sume thy roy - al power, And o'er the na - tions reign :

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Christ, the world's de - sire and hope, Power complete to thee is given ; Set the last great em - pire up, E - ter - nal Lord of heaven.

Glo-rious God, ac - cept a heart That pants to sing thy praise; Thou, with - out be - gin - ning art, And with - out end of days:

Thou, a spirit in - vis - i - ble, Dost to none thy ful - ness show; None thy ma - jes - ty can tell, Or all thy God - head know.

PIA. FOR.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Oft I in my heart have said, Who shall as-cend on high, Mount to Christ, my glo-rious head, And bring him from the sky? Borne on con-tem-".

Oft I in my heart have said, Who shall as-cend on high, Mount to Christ, my glo-rious head, And bring him from the sky? Borne on con-tem-

Second system of the musical score. It continues with four staves. The lyrics are: "plation's wing, Sure-ly I shall find him there, Where the an-gels praise their King, And gain the morn-ing star, And gain the morn-ing star."

plation's wing, Sure-ly I shall find him there, Where the an-gels praise their King, And gain the morn-ing star, And gain the morn-ing star.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp and common time. The lyrics are written below the vocal staves.

Lamb of God, whose dy - ing love We now re - call to mind, Send the an - swer from a - bove, And let us mer - cy find;

The second system of the musical score continues with four staves. It includes vocal parts and piano accompaniment. The lyrics are written below the vocal staves. There are performance markings 'PIA.' and 'Org. FOR.' below the piano staves.

Think on us, who think on thee, And eve - ry strug - gling soul re - lease! O re - mem - ber Cal - va - ry, And bid us go in peace, And bid us go in peace!

PIA. Org. FOR.

Wretched, help-less, and distress'd, Ah! whith-er shall I fly! Ev-er gasp-ing af-ter rest, I can-not find it nigh:

Na-ked, sick, and poor, and blind, Fast bound in sin and mis-e-ry, Friend of sin-ners, let me find My help, my all in thee!

The musical score is written for voice and piano. It consists of four systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system has a vocal line with lyrics and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'REMISSION. 76, 76, 78, 76.'.

Thou, the great, e - ter - nal God, Art high a - bove our thought! Wor - thy to be fear'd, a - dored By all thy hands have wrought:

The first system of the musical score for 'EUPHRATES'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staff.

None can with thy - self com - pare, Thy glo - ry fills both earth and sky; We, and all thy crea - tures, are As no - thing in thine eye.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

To the ha- ven of thy breast, O Son of man, I fly! Be my re- fuge and my rest, For O! the storm is high!

Save me from the fu- rious blast: A cov-ert from this tem- pest be! Hide me, Je- sus, till o'er-past The storm of sin I see.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The lyrics are written below the vocal staves.

Lamb of God, for sin-ners slain, To thee I hum-bly pray; Heal me of my grief and pain, O take my sins a-way!

The second system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody continues from the first system. The piano accompaniment continues from the first system. The lyrics are written below the vocal staves.

From this bond-age, Lord, re-lease: No lon-ger let me be op-press'd: Je-sus, mas-ter, seal my peace, And take me to thy breast!

13TH P. M.

PORTUGUESE HYMN. 10 10, 11 11, OR IV. 1.

WEBBE. 243

Re-joice ev-er more with an-gels a-bove, In Je-sus-'s power, in Je-sus-'s love: With glad ex-ult-a-tion your

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

tri-umph pro-claim, As-crib-ing sal-va-tion to God and the Lamb: As-crib-ing sal-va-tion to God and the Lamb.

PIA. FOR.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves. The piano part includes the markings 'PIA.' and 'FOR.'.

Thy faith - ful - ness, Lord, each mo - ment we find, So true to thy word, so lov - ing and kind :

The first system of the musical score for 'ST. DIONIS'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics are: 'Thy faith - ful - ness, Lord, each mo - ment we find, So true to thy word, so lov - ing and kind :'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Thy mer - cy so ten - der to all the lost race, The vil - est of - fend - er may turn and find grace.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Thy mer - cy so ten - der to all the lost race, The vil - est of - fend - er may turn and find grace.' The musical notation follows the same format as the first system, with vocal staves and a piano accompaniment.

The first system of the musical score for 'Palermo'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The lyrics are: 'The earth is the Lord's, and all it con - tains; The truth of his word for - ev - er re - mains;'.

The earth is the Lord's, and all it con - tains; The truth of his word for - ev - er re - mains;

The second system of the musical score for 'Palermo'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The lyrics are: 'The saints have a moun - tain of bless - ings in him; His grace is the foun - tain, his peace is the stream.'

The saints have a moun - tain of bless - ings in him; His grace is the foun - tain, his peace is the stream.

All thanks to the Lamb, who gives us to meet; His love we pro-claim, his prais-es re-peat:

We own him our Je-sus, con-tin-ual-ly near, To par-don and bless us, and per-fect us here.

O hea - ven - ly King, look down from a - bove, As - sist us to sing thy mer - cy and love:

So sweet - ly o'er - flow - ing, so plen - teous the store, Thou still art be - stow - ing, and giv - ing us more.

Come, Lord, from a - bove, the moun - tains re - move, O'er - turn all that hin - ders the course of thy love;

My ho - som in - spire, en - kin - dle the fire, And wrap my whole soul in the flames of de - sire.

O tell me no more, of this world's vain store, The time for such tri-fles with me now is o'er, A coun-try I've

The first system of the musical score for 'Palestine'. It consists of a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

found where true joys a-bound, To dwell I'm de-ter-min'd on that hap-py ground: To dwell I'm de-ter-min'd on that hap-py ground.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The vocal line has a half rest at the beginning of the second measure. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

A - way with our fears! the glad morn - ing ap - pears, When an heir of sal - va - tion was born! From Je - ho - vah I

The first system of the musical score for 'Felicity'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are written below the vocal staves.

came, for his glo - ry I am, And to him I with sing - ing re - turn, And to him I with sing - ing re - turn.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Come a - way to the skies, my be - lov - ed a - rise, And re - joice in the day thou wast born: On this fes - ti - val".

Second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "day, come ex - ult - ing a - way, And with sing - ing to Si - on re - turn: And with sing - ing to Si - on re - turn." Below the piano part, the word "PIA." is written under the first measure and "FOR." is written under the eighth measure.

My God, I am thine, what a com - fort di - vine, What a bless - ing to know that my Je - sus is mine!

The first system of the musical score for 'Satisfaction' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains the melody with lyrics underneath. The second staff is a vocal line in treble clef, also with a key signature of one flat and a 3/4 time signature, continuing the melody. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs), with a key signature of one flat and a 3/4 time signature. The piano part features chords and moving lines that support the vocal melody.

In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.

The second system of the musical score continues the piece. It also consists of four staves: two vocal staves in treble clef and a piano accompaniment in grand staff. The key signature remains one flat (Bb) and the time signature is 3/4. The vocal lines continue the melody with the lyrics 'In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.' The piano accompaniment provides harmonic support with chords and melodic fragments.

My God, I am thine, What a com-fort di-vine, What a bless-ing to know that my Je-sus is mine!

In the hea-ven-ly Lamb, thrice hap-py I am; And my heart doth re-joice at the sound of his name.

In bound - less mer - cy, gra - cious Lord, ap - pear, Dark - ness dis - pel, the hum - ble mourn - er cheer;

Vain thoughts re - move, melt down this flin - ty heart; Cause eve - ry soul to choose the bet - ter part.

In boundless mer - cy, gracious Lord, ap - pear, Dark-ness dis - pel, the humble mourn-er cheer; Vain tho'ts re - move, melt down this flint - y heart;

Cause eve - ry soul to choose the bet - ter part: Vain tho'ts re - move, melt down this flint - y heart; Cause eve - ry soul to choose the bet - ter part.

* This Tune may be used for 10, 10, 10, 10, 11, 11, by omitting the Slurs marked.*

Music score for the hymn "DERBE. 10, 5, 11." The score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Come, let us a - new, our jour - ney pur - sue, Roll round with the year, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear!" The piano accompaniment features a steady bass line and chords that support the vocal melody. The score is divided into two systems, each with four staves. The first system covers the first two lines of the hymn, and the second system covers the next two lines. The lyrics are placed below the vocal staves, with some words underlined to indicate phrasing. The piano part is written in a style typical of 19th-century hymn books, with clear chordal structures and a simple, accessible melody.

Come, let us a - new, our jour - ney pur - sue, Roll round with the

year, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear!

Come, let us a - new, our jour - ney pur - sue, With vi - gor a - rise, — With vi - gor a - rise ;

And press to our per - ma - nent place in the skies : And press to our per - ma - nent place in the skies.

17

Come, thou al - migh - ty King, Help us thy name to sing, Help us to praise!

Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign o - ver us, An - cient of days.

How weak the thoughts and vain Of self - de - lud - ed men! Men who, fix'd to earth a - lone,

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/2 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

Think their hou - ses shall en - dure; Fond - ly call their lands their own, To their dis - tant heirs se - cure.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

Je - sus, thou art our King! To me thy suc - cor bring— Christ the migh - ty one art thou,

The first system of the musical score for 'Irene'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Je - sus, thou art our King! To me thy suc - cor bring— Christ the migh - ty one art thou,'.

Help for all on thee is laid: This the word; I claim it now; Send me now the pro - mised aid.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Help for all on thee is laid: This the word; I claim it now; Send me now the pro - mised aid.'.

A - gain we lift our voice, And shout our sol - emn joy! Cause of high - est rap - tures this,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp and common time. The lyrics are written below the vocal staff.

Rap - tures that shall nev - er fail! See a soul es - caped to bliss, Keep the Chris - tian fes - ti - val!

This system contains the next two staves of the musical score, continuing from the first system. It features the same vocal and piano parts. The lyrics continue below the vocal staff.

Though na-ture's strength de - cay, And earth and hell with-stand, To Ca-naan's bounds I urge my way, At his com - mand.

The first system of the musical score for 'ABRAHAM'. It consists of two vocal staves (treble and alto) and a piano accompaniment (treble and bass). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Though na-ture's strength de - cay, And earth and hell with-stand, To Ca-naan's bounds I urge my way, At his com - mand.'

The wat' - ry deep I pass, With Je - sus in my view; And through the howl - ing wil - der - ness My way pur - sue.

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: 'The wat' - ry deep I pass, With Je - sus in my view; And through the howl - ing wil - der - ness My way pur - sue.'

The God of A - bra'm praise, Who reigns en-throned a - bove; An - cient of ev - er - last - ing days, And God of love:

JE - HOVAH, GREAT I AM! By earth and heav'n con-fess'd: I bow, and bless the sa - cred name, For ev - er blest.

Hark! how the gos - pel trum - pet sounds! Through all the world the e - cho bounds, And Je - sus, by re - deem - ing blood,

The first system of the musical score for 'VICTORY'. It consists of two vocal staves (treble clef, key of D major, common time) and a piano accompaniment (grand staff, key of D major, common time). The lyrics are: 'Hark! how the gos - pel trum - pet sounds! Through all the world the e - cho bounds, And Je - sus, by re - deem - ing blood,'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Is bring - ing sin - ners back to God; And guides them safe - ly by his word To end - less day.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Is bring - ing sin - ners back to God; And guides them safe - ly by his word To end - less day.' The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

The voice of my Be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies ex - ult - ing o'er the hills, And

all my soul with trans - port fills: Gent - ly doth he chide my stay, "Rise, my love, and come a - way."

p. *f.*

Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness :

The first system of the musical score for 'Virtue'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with Treble and Bass staves. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness :'. The piano part features a steady accompaniment with chords and moving lines in both hands.

How long will ye your fol - ly love, And throng the down - ward road, And hate the wis - dom from a - bove, And mock the sons of God ?

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'How long will ye your fol - ly love, And throng the down - ward road, And hate the wis - dom from a - bove, And mock the sons of God ?'. The musical notation includes various note values, rests, and bar lines, with the piano accompaniment providing harmonic support for the vocal lines.

Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness :

How long will ye your fol - ly love, And thron the down-ward road, And hate the wis-dom from a - bove, And mock the sons of God !

Head of the church tri - um - phant, We joy - ful - ly a - dore thee ; Till thou ap - pear, thy mem - bers here Shall sing like those in glo - ry :

The first system of the musical score for 'SYRIA'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Head of the church tri - um - phant, We joy - ful - ly a - dore thee ; Till thou ap - pear, thy mem - bers here Shall sing like those in glo - ry :'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion.' The musical notation includes various note values, rests, and dynamic markings, with the piano accompaniment providing harmonic support for the vocal lines.

Je - sus, take all the glo - ry! Thy mer - it - o - rious pas - sion The par - don bought, thy mer - cy brought To us the great sal - va - tion.

The first system of the musical score for 'Triumph'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves.

Thee glad - ly we ac - know - ledge, Our on - ly Lord and Sa - viour, Thy name con - fess, thy good - ness bless, And tri - umph in thy fa - vor.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

From Greenland's i-cy mountains, From In-dia's co-ral strand; Where Af-ric's sunny foun-tains Roll down their gold-en sands: From many an ancient riv-er, From

many a palmy plain They call us to de-liv-er Their land from er-ror's chain: They call us to de-liv-er Their land from er-ror's chain.

From Greenland's i - cy mountains, From In - dia's co - ral strand ; Where Afric's sunny fountains, Roll down their gold-en sand : From many an an-cient riv - er, From

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

many a palm - y plain ; They call us to de - liv - er, They call us to de - liv - er, They call us to de - liv - er Their land from er-ror's chain.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff.

Thou sweet glid - ing Ke - dren, by thy sil - ver streams, Our Sa - viour at mid - night, when moon - light's pale beams

Shone bright on the wa - ters, would fre - quent - ly stray, And lose, in thy mur - murs, the toils of the day.

1. I would not live al - way: I ask not to stay, Where storm af - ter storm ri - ses dark o'er the way:
 2. I would not live al - way: no — wel - come the tomb, Since Je - sus hath lain there, I dread not its gloom;

3. Who, who would live al - way, a - way from his God; A - way from yon heav - en, that bliss - ful a - bode,

4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - viour and breth - ren, tran - sport - ed to greet;

The few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.
 There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scend - ing the skies.

Where the riv - ers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns:

While the an - thems of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul.

1. Lift your glad voi - ces in tri - umph on high, For Je - sus hath ris - en, and man can - not die.

2. Glo - ry to God, in full an - thems of joy; The be - ing he gave us, death can - not de - stroy.

FOR.

"Listen! O Si - on," &c.

Vain were the ter - rors that gath - er'd a - round him, And short the do - min - ion of death and the grave;

Sad were the life we must part with to - mor - row, If tears were our birth - right, and death were our end;

PIA.

* "Shout the glad tidings, exultingly sing," can be used to this Tune; and "Listen! O Sion, &c., by commencing at the third Phrase.

HYMN FOR EASTER--CONTINUED.

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He burst from the fet-ters of dark-ness that bound him, Re-splen-dent in glo-ry, to live and to save;

But Je-sus hath cheer'd the dark val-ley of sor-row, And bade us, im-mor-tal, to heav-en as-cend;

FOR. CRES.

Loud was the cho-rus of an-gels on high, The Sa-viour hath ris-en, and man shall not die.

Lift then your voi-ces in tri-umph on high, For Je-sus hath ris-en, and man shall not die.

ff.

1. When through the torn sail the wild tem-pest is stream-ing, When o'er the dark wave the red light-ning is gleam-ing,
 2. O Je-sus, once rock'd on the breast of the bil-low, A-rous'd, by the shriek of de-spair, from thy pil-low,
 3. And O! when the whirl-wind of pas-sion is ra-ging, When sin in our hearts its wild war-fare is wa-ging,

Nor hope lends a ray the poor sea-man to cher-ish, We fly to our Ma-ker: "Save, Lord! or we per-ish."
 Now seat-ed in glo-ry, the ma-rin-er cher-ish, Who cries in his an-guish, "Save, Lord! or we per-ish."
 Then send down thy Spi-rit thy ran-som'd to cher-ish, Re-buke the de-stroy-er; "Save, Lord! or we per-ish."

The first system of the musical score is written in 3/2 time with a key signature of three sharps (F#, C#, G#). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass). The lyrics are: "To the God of all mer - cy my voice I will raise, May he help a young sin - ner to show forth his praise; May no e - vil be -". The piano part includes a mezzo-soprano (MEZ.) line in the right hand.

To the God of all mer - cy my voice I will raise, May he help a young sin - ner to show forth his praise; May no e - vil be -

The second system continues the musical score. The vocal melody has a three-measure rest followed by the lyrics: "fall me, nor dan - ger af - fright; For he's God of the day, and he's God of the night; For he's God of the day, and he's God of the night." The piano accompaniment includes markings for "PIA." (Piano) and "FOR." (For). The system concludes with a triplet of eighth notes in both the vocal and piano parts.

fall me, nor dan - ger af - fright; For he's God of the day, and he's God of the night; For he's God of the day, and he's God of the night.

1. Be joy - ful in God, all ye lands of the earth, O serve him with glad - ness and fear ;
 2. For Je - ho - vah is God, and Je - ho - vah a - lone, Cre - a - tor and rul - er o'er all ;

3. O en - ter his gates with thanks - giv - ing and song, Your vows in his tem - ple pro - claim ;

4. For good is the Lord, in - ex - press - i - bly good, And we are the work of his hand ;

Ex - ult in his pre - sence with mu - sic and mirth, With love and de - vo - tion draw near.
 And we are his peo - ple, his scep - tre we own ; His sheep, and we fol - low his call.

His praise with me - lo - dious ac - cor - dance pro - long, And bless his a - dor - a - ble name.

His mer - cy and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand.

O God! pro-tec-tor of the low-ly, Of all who trust in thee; With-out whom nothing strong or ho-ly, And no-thing good can be!

Guide thou our steps to heav'n-ly glo-ry, And teach us so to choose, As not for pleasures tran-si-to-ry, E-ter-nal bliss to lose.

1. What comforts, Lord, to those are giv - en, Who seek in thee their home and rest ! They find on earth an opening heaven, And in thy peace are amply blest.

3. In thee, O Lord, I seek pro - tec - tion ; To thee I take my ea - ger flight : I yield my feet to thy di - rec - tion ; Behold ! my ways are in thy sight !

The musical score is written in G major (one sharp) and common time (C). It features a soprano line, an alto line, and a piano accompaniment with treble and bass staves. The lyrics are printed below the vocal lines. The first system contains the first verse, and the second system contains the third verse. The piano accompaniment provides a harmonic foundation for the vocal parts.

2. Their tranquil joy no trou - bles banish, Their hiding-place is safe a - bove ; The dis - mal clouds of night must vanish At dawn - ing of thy light of love !

4. If thou thro' thorn-y paths wilt lead me, I'll simply trust in thee, O Lord ! The clouds at thy command must feed me, And rocks re - fresh - ing drink af - ford.

The musical score continues with the second and fourth verses. It maintains the same key signature and time signature as the first system. The vocal lines and piano accompaniment are clearly marked, with lyrics printed below the notes. The score concludes with a final cadence in the piano part.

1. Sing praise! the tomb is void Where the Re - deem - er lay; Sing of our bonds de - stroy'd,

2. Weep for your dead no more,— Friends, be of joy - ful cheer! Our star moves on be - fore,

Our dark - ness turn'd to day!

Our nar - row path shines clear.

3.

Thou who with patient eye,
The crown of thorns didst wear!
Thou art gone up on high;
Our hope is with thee there.

5.

Thou who for men didst weep,
Thou who didst bleed and die,
First fruits of them that sleep,
Thou art gone up on high!

4.

Now is thy truth reveal'd,
Our hearts bind on thy might;
The grave has been unseal'd;
Thou art our Life and Light!

6.

Thy victory hath destroy'd
The shafts that once could slay:
Sing praise! the tomb is void
Where the Redeemer lay!

First system of the musical score. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/4. The vocal parts begin with a melody in the Soprano line, with lyrics underneath. The piano accompaniment provides harmonic support. Dynamics include *mp.* (mezzo-piano), *cres.* (crescendo), and *mf.* (mezzo-forte).

mp. *cres.* *mf.*

I will a - rise, I will a - rise and go to my Fa - ther, and will

Second system of the musical score, continuing from the first. It also consists of four staves (Soprano, Alto, Right Hand, and Left Hand). The vocal parts continue the melody with lyrics. The piano accompaniment continues with harmonic support. Dynamics include *p.* (piano) and *mp.* (mezzo-piano).

p. *mp.* *p.*

say un - to him— Fa - ther, Fa - ther, I have sin - ned, have sin - ned, I have sin - ned a - gainst

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat). The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment in G major, with the third staff being the right hand and the fourth the left hand. Dynamics include *mf.* and *mp.*

mf. *mp.*

heav'n and be - fore thee, and am no more wor - thy to be call - ed thy son. I will a -

The second system of the musical score continues the four-staff format. The vocal line in the second staff has lyrics. Dynamics include *mf.* and *pp.*

mf. *pp.*

rise, I will a - rise and go to my Fa - - - ther, my Fa - - - ther.

SENTENCE. "Enter not into Judgment."

E. J. WESTROP.

MODERATO.

p. *mf.*

En - ter not in - to judg - ment with thy ser - vant, O Lord; En - ter not in - to

p. *mf.*

judg - ment with thy ser - vant, O Lord; For in thy sight, for in thy

mp. *f.* *FASTER.* *f.*

mp. *f.* *FASTER.* *f.*

8 VAS

SENTENCE—CONTINUED.

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mp. shall no man liv - ing mf. For in thy
 sight shall no man liv - ing be jus - - ti - fied; For in thy
 mp. mf. sf.
 mp. shall no man liv - ing sf. 8 VAS. For in thy

sight, For in thy sight *pp.* *ff.*
 sight, For in thy sight shall no man liv - ing be jus - - - ti - fied.
 sight, For in thy sight *pp.* *ff.* 8 VAS.

SENTENCE. "Blessed is the People."

V. NOVELLO, 1847.

MODERATO.

mf.

Bless-ed is the peo - ple that know the joy - ful sound; they shall walk, O Lord, in the light of thy coun - te - nance,

mf.

f. In thy name shall they re - joice,

In thy name shall

f.

In thy name shall they re - joice, - - -

SENTENCE — CONTINUED.

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f. be ex-

they re - joice, all the day, all the day, shall they re - joice all the day; and in thy right - eous-ness shall they be ex-

f. all the day,

alt-ed, and in thy right-eous-ness shall they be ex - alt - ed, *f.*

- alt - ed, - - - shall they - - - be, shall they be ex - alt - ed, and in thy right-eous-ness shall they be ex - alt - ed.

f. and in thy right-eous - ness

MODERATO.

p. *cres.* *f.* *p.*

There is a riv - er, the streams where - of shall make glad the ci - ty, the ci - ty of God, in the ho - ly place of the

p. *cres.* *f.* *p.*

ta - ber - na - cle, the ta - ber - na - cle of the Most High; God is in the midst of her, she shall

f.

8 VAS.

SENTENCE — CONTINUED.

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not be mov - ed;
not be mov - ed;
not be mov - ed; God is in the midst, the midst of her, she shall not be mov - ed;

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The music features various note values including eighth and sixteenth notes, and rests. There are dynamic markings like *pp.* and *ppp.* in the piano part.

DOLCE.
DOLCE.
DOLCE.
DOLCE.

God shall help her, and that right ear - ly, and that right ear - ly, right ear - ly.
right ear - ly, right ear - ly,
right ear - ly.

This system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The music continues with similar notation to the first system, including dynamic markings like *DIM.* and *pp.*.

SENTENCE. "Awake, put on thy Strength, O Zion."

J. GRIGG, JUN.

ff. *mf.*

A - wake, a - wake, put on thy strength, O Zi - on; Put on thy beau - ti - ful gar - ments, O Je -

ff. *mf.*

f. *cres.* *p.*

ru - sa - lem, O Je - ru - sa - lem; A - rise, A - rise and shine, For thy light is come, and the glo - ry of the

f. *cres.* *p.*

SENTENCE---CONTINUED.

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f. And the glo - ry of the Lord, *p.* *f.*

Lord - - - - - is ris - en up - on thee A - rise and shine, for thy light is come, And the

f. *p.* *f.*

And the glo - ry of the Lord,

UNISON. DIM. RALL.

glo - ry of the Lord is ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee.

UNISON. DIM. RALL.

SENTENCE. "Pray for the Peace of Jerusalem."

V. NOVELLO, 1847.

MODERATO.

PIA. FOR.

Pray for the peace of Je - ru - sa - lem; they shall pros - per, shall pros - per that love thee.

PIA. FOR.

Peace, peace be with - in thy walls, Peace, be with - in, with - in thy walls, and pros - per - i - ty with - in thy pal - a - ces.

p. ANDANTE. DOLCE.

Hear my pray'r, hear my pray'r, O Lord, give ear, give ear to my sup - pli - ca - tions; Give ear, give

p. ANDANTE. DOLCE.

ear to my sup - pli - ca - tions, O Lord, O Lord; O Lord, hear my pray'r; O Lord, hear my pray'r; O

cres. *pp.*

cres. *pp.*

Detailed description: This is a musical score for a four-part setting of Psalm 143. The score is written for Soprano, Alto, Tenor, and Bass voices, and a Piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo and mood are marked 'ANDANTE. DOLCE.' The lyrics are 'Hear my prayer, O Lord.' The score is divided into two systems. The first system covers the first line of the anthem, and the second system covers the second line. The piano accompaniment features a steady, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The vocal parts enter in a staggered fashion, creating a rich harmonic texture. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p.' (piano) and 'pp.' (pianissimo). The overall style is characteristic of 19th-century church music.

pp. *mf.*

Lord, hear my pray'r; O Lord, hear my pray'r: In thy faith - ful - ness an - swer me, and in thy right - eous -

pp. *mf.*

O Lord, hear my pray'r, In thy faith - ful - ness an - swer me, an - swer me,

p. *p.* *DIM.* *pp.*

give ear to my sup - pli - ca - tions, ness; O Lord, hear my pray'r, hear my pray'r, hear my pray'r, give ear, give ear to my sup - pli - ca - tions, Hear my pray'r, hear my pray'r, hear my pray'r, give ear to my sup - pli - ca - - - tions,

p. *DIM.* *pp.*

ANTHEM—CONTINUED.

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First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat). The tempo/mood is indicated by dynamics: *CRES.*, *mf.*, and *pp.*. The lyrics are: "O Lord, O Lord, O Lord, hear my pray'r; Give ear, give ear to my sup - pli - ca - tions;"

Second system of the musical score. It continues the four-staff format from the first system. The dynamics *CRES.*, *mf.*, and *pp.* are repeated. The lyrics continue: "O Lord, O Lord, O Lord, hear my pray'r; give ear to my sup - pli - - - ca - - - tions."

SLOW.

mf. lay not our sins to our charge,

Lord, for thy ten - der mer - cies' sake, lay not our sins to our charge, but for - give that is past, and give us

mf. lay not our sins to our charge,

that we may walk with a per - fect heart, a

p. that we may walk with a

grace to a-mend our sin - ful lives; to de - cline from sin, and in - cline to vir - tue, *p.* that we may

p. *p.*

that we may walk with a per - fect heart, with a

ANTHEM—CONTINUED.

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per - fect heart, that we may walk with a per - fect heart, with a perfect heart, that we may walk with a

per - fect heart, CRES. *p.* *f.* that

walk with a per - fect heart, - - that we may walk with a per - fect heart be - fore thee, now and ev - er - more;

per - fect heart, that we may walk with a per - fect heart, with a per - fect heart be - fore thee, that we may walk with a

per - fect heart, a per - fect heart, that we may walk with a per - fect heart,

we may walk with a per - fect heart, *p.* DIM. >

that we may walk with a per - fect heart, - - that we may walk with a per - fect heart be - fore thee, now and ev - er - more.

per - fect heart, with a per - fect heart, that we may walk with a per - fect heart,

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part is in a single melodic line with lyrics underneath. The piano part consists of two staves (treble and bass clef) with chords and single notes. Dynamic markings include *p.* (piano), *f.* (forte), CRES. (crescendo), and DIM. (diminuendo). There are also crescendo and diminuendo hairpins. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment.

ANTHEM. "As the Hart with eager looks."*

From a Tantum Ergo,
By V. NOVELLO.

1. As the hart, with ea - ger looks, Pant - eth for the wa - ter brooks,

Organ Accompaniment.

SOPRANO SOLO. So, my soul, a - thirst for thee,

ANDANTE.
LARGHETTO.

TRIO.

Pants the liv - ing God to see; When, O, when, with fil - ial fear, Lord, shall I to thee draw near?

p.

p.

Voice.

* The Alto part added by S. Jackson

f.

2. Why art thou cast down, my soul? God, thy God, will make thee whole: Why art thou dis-quiet-ed!

f.

God will lift thy fallen head, And his countenance be-nign, Be the saving health of thine.

"DEUS MISEREATUR."

E. T. COOLIDGE.

ANDANTE

p.

God, be mer-ci-ful un-to us, and bless us, and show us the light of his coun-te-nance, and be mer - - - ci -

and be mer-ci-ful un -

and be mer-ci-ful un -

ful, and be mer - ci - ful un - to us. CHORUS.

to us, *f.* - CON SPIRITO.

ful, and be mer - - - ci - ful un - to us. That thy way may be known up - on earth, that thy way may be

to us, and be, mer - ci - ful un - to us. *f.* CON SPIRITO.

"DEUS MISEREATUR"—CONTINUED.

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known up - on earth, thy sav - ing health, thy sav - ing health, thy sav - ing health a - mong, a - mong all na - tions.

p. *f.* DIM.

This system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The tempo/mood is indicated by 'p.' (piano). The lyrics are: "O let the na-tions re-joice and be glad, O let the na-tions re-joice and be glad, O let the na-tions re-".

Second system of the musical score. It continues the four-staff format. The lyrics are: "joice and be glad, for thou shalt judge, for thou shalt judge the peo-ple right-eous-ly, and govern the na-tions up-on earth." The dynamics include 'mf.' (mezzo-forte) and 'p.' (piano).

f.

Let the peo - ple praise thee, O God; Yea, let all the peo - ple praise thee, praise thee, praise thee,

BASS SOLO.

Then shall the earth bring forth her in-crease; and God, ev'n our own God shall give us his bless-ing, Then shall the earth bring

Organ. *p.*

"DEUS MISEREATUR"—CONTINUED.

forth her in-crease; and God, ev'n our own God, shall give us his bless-ing, shall give us his bless - - ing.

RALL.

RALL.

QUARTETTE.

mf. *mp.* *p.*

God shall bless us; God shall bless us, and all the ends of the earth, and all the ends of the earth shall fear

mf. *mp.* *p.*

"DEUS MISEREATUR"—CONTINUED.
CHORUS.

305

pp. LENTO. CON SPIRITO. ff.

him, shall fear him, shall fear him, ----- Glo - ry be to the Fa - ther, and to the

This system consists of four staves. The top two staves are for the vocal choir, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked 'pp. LENTO.' and the dynamics transition to 'CON SPIRITO. ff.'.

Son, and to the Ho - ly, Ho - ly Ghost, As it was in the be - gin - ning, is now and ev - er shall be

This system continues the musical score with four staves. The vocal lines and piano accompaniment continue. The tempo and dynamics remain consistent with the first system.

world with - out end, - - - - As it was in the be - gin - ning, is now and ev - er shall be

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major. The second staff is a vocal line with lyrics. The third and fourth staves form a piano accompaniment in G major, with the left hand playing a bass line and the right hand playing chords and moving lines. The key signature has one sharp (F#).

world with - out end, A - - - - men, A - - men, A - - - - men, A - - men.

RALL.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are "world with - out end, A - - - - men, A - - men, A - - - - men, A - - men." The piano part includes a "RALL." (Ritardando) marking. The key signature remains G major (one sharp).

A N T H E M. "Lift up your Heads."

Arranged by
S. JACKSON.

307

CHORUS.

f. Lift up your heads, O ye gates, and be ye lift up, ye ev - er - last-ing doors, and the

VIGOROSO. *f.* SYM. *f.*

King of glo - ry shall come in; Lift up your heads, O ye gates, and be ye lift up, ye ev - er - last-ing doors, and the

ANTHEM—CONTINUED.

ANDANTE.

TEMPO.

SOPRANO SOLO.

f.

King of glo - ry shall come in. Who is the King, the King of glory! the Lord, strong and mighty, strong and mighty, the Lord, mighty in battle:

Organ.

Voice.

Lift up your heads, O ye gates, e-ven lift them up, e-ven lift them up, ye ev - er - last-ing doors, and the King of glo - ry shall come in.

ANTHEM — CONTINUED.

309

MODERATO.

CHORUS. VIVACE.

He is the King of glo-ry!

SOLO.

ff.

He is the King of glo-ry!

Who is this King, this King of glo-ry? the Lord of hosts!

He is the King, the King of glo-ry! the

p.

ff.

Organ.

the Lord of hosts! He is the King of glo-ry!

He is the King, the King of glo-ry!

mf.

ff. LENTO.

Lord of hosts! He is the King, He is the King of glo-ry!

He is the King of glo-ry!

mf.

ff. LENTO.

He is the King, the King of glo-ry!

A N T H E M. "Great is the Lord."

Arranged by
S. JACKSON.

f. CON SPIRITO.

Great is the Lord, Great is the Lord, Great is the Lord, and mar-vel-lous, wor - thy to be prais-ed, wor - thy to be prais-ed,

f.

This system contains the first 16 measures of the chorus. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'f. CON SPIRITO.' and the dynamics include 'f.'.

ff.

Great is the Lord, Great is the Lord, and mar-vel-lous, wor - thy to be prais-ed,

ff.

This system contains the final 16 measures of the chorus. It continues the vocal melody and piano accompaniment. The dynamics are marked 'ff.' (fortissimo) at the beginning and end of the system.

p. For there is no end of, no end of his greatness;
 wor- thy to be prais- ed; For there is no end of his great-ness, and his great-ness; One gen- e - ra- tion shall praise thy

p.
 Organ. For there is no end of his great-ness; Organ. Voice.

f. TUTTI
 works un- to a - no- ther, and de- clare, de- clare thy pow- er; Great is the Lord, Great is the Lord, Great is the Lord, and

f. TUTTI

mar - vel - lous, wor - thy to be prais - ed, wor - thy to be prais - ed; Great is the Lord,

ff.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef, also with a key signature of one sharp. The lyrics are written below the vocal staff. The dynamic marking *ff.* (fortissimo) appears above the vocal staff and below the piano staff.

Great is the Lord, and mar - vellous, wor - thy to be prais - ed, wor - thy to be prais - ed:

mf.

This system contains the next two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The dynamic marking *mf.* (mezzo-forte) appears above the vocal staff and below the piano staff.

ff.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

ff. SYM. SYM.

Organ. Voice. Organ. Voice.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - men, A - - men.

ANTHEM. "Behold, I bring you glad tidings."*

COMPOSED FOR CHRISTMAS DAY, BY MAURICE GREEN, MUSIC D., 1730.

1ST TREBLE.

Be - hold, - -

ANDANTE.

p.

be - hold, - - - I bring you glad tid - ings, be - hold, - - - be -

MEZZO.

p.

The musical score is written for a four-part setting. The top staff is for the 1st Treble voice, starting with a whole rest and then singing 'Be - hold, - -'. The bottom three staves are for piano accompaniment, marked 'ANDANTE.' and 'MEZZO.' with a piano 'p.' dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with a repeat sign at the beginning.

* The two last movements of this Anthem were originally composed as a Duett for two Trebles, but are now harmonized in four parts, by S. Jackson.

f.

hold, - - - I bring you glad tid-ings, tidings of great joy, tidings of great joy, tidings of great joy, which shall

CRES. *f.*

MEZZO.

be to all peo-ple, to all peo-ple, to all, to all peo - ple; For un - to you, to you this day is born a Sa - viour,

p.

which is Christ the Lord! which is Christ the Lord! Be - hold, - - - - be - hold, - - - - I bring you glad

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one sharp). The bottom two staves are a piano accompaniment in G major, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines. The lyrics are written below the top staff, with hyphens indicating long notes.

tid - ings, glad tid - ings, glad tid - ings of great joy, of great joy, which shall be to all peo - ple, to all peo - ple, to all peo - ple ;

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system. The piano accompaniment in the bottom two staves continues with similar rhythmic patterns. The lyrics are written below the top staff, ending with a semicolon.

AN THE M--CONTINUED.

317

ADAGIO. tr

For un-to you this day is born a Saviour, this day is born a Sa-viour, a Sa-viour, a Sa-viour, which is Christ the Lord.

ADAGIO.

8

SOPRANO.

DUETT.—Glo - - - ry, Glo - - - ry, Glo - - - ry to God on high!

ALTO.

Organ.

LARGO.

DOLCE.

f.

f.

8

8

QUARTETTE.

ANDANTE. MEZZO. And on earth peace, good will to-wards men:

And on earth peace, And on earth peace, good will towards men: *p.*

MEZZO. And on earth peace, peace, good will to-wards men: *p.* And on earth peace, and on earth

ANDANTE. *p.* MEZZO. And on earth peace, good will to-wards men: *f.* And on earth peace, And on earth peace,

peace, *f.* peace, peace on earth; on earth, good will towards men, *p.* *f.*

peace, *p.* peace, peace, - - - good will towards men, good will to-wards men, good will to-wards men, On earth peace,

f. And on earth peace, peace on earth, good will towards men, *p.* *f.*

CHORUS. VIVACE.

p. *ff.* *f.*

peace, good will to-wards men. Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - le - lu - jah,

CRES. RALL. *f.* *p.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men, A - - - men.

CRES. RALL. *f.* *p.*

Hal - le - lu - jah,

THE DYING CHRISTIAN.

HARWOOD.

321

Harmonized for four voices by V. NOVELLO.

LARGO.

p. *p.*

Vi - tal spark of heav'n - ly flame, Quit, O quit this mor - tal frame; Tremb - ling, ho - ping, linger - ing, fly - ing,

This system contains the first two staves of music. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. Both are marked with a piano (*p.*) dynamic. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

f. *p.* *f.* *p.* *f.*

O the pain, the bliss of dy - ing! Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life.

This system contains the next two staves of music. The dynamics alternate between forte (*f.*) and piano (*p.*). The key signature changes to two sharps (F# and C#) at the end of the system. The lyrics continue below the vocal staff.

THE DYING CHRISTIAN—CONTINUED.

Hark! they whis - per, An - gels say— Hark! they whis - per, An - gels say— Hark! Hark! Hark! Hark!

f. p. Hark! Hark! Hark!

Hark! they whis - per, 'An - gels say— they whis - per, An - gels say— Hark! they whis - per, An - gels say—

f. p. Hark! Hark! Hark! Hark!

DOLCE. *f. f. p.*

"Sis - ter spi - rit, come a - way! Sis - ter spi - rit, come a - way!" What is this ab - sorbs me quite? Steals my sens - es,

DOLCE. *f. f. p.*

shuts my sight, Drowns my spi - rit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can

f. *p.* *f.* *p.*

f. *p.* *f.* *p.*

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a melody in D major. The piano accompaniment (grand staff) provides harmonic support. Dynamics include fortissimo (f) and piano (p). The lyrics are printed below the vocal line.

ADAGIO. *p.* ANDANTE. CRES. *f.*

this be death? The world re - cedes, it dis - ap - pears; Heav'n o - pens on my eyes—my ears With sounds se - raph - ic ring;

ADAGIO. *p.* ANDANTE. CRES. *f.*

Detailed description: This system contains the next two staves of music. The tempo changes to ADAGIO and then ANDANTE. The key signature remains D major. The time signature changes to 3/4. Dynamics include piano (p), crescendo (CRES.), and fortissimo (f). The lyrics continue below the vocal line.

CHORUS.

f. WITH SPIRIT. *p.* *f.* *p.*

Lend, lend your wings! I mount! I fly! O grave, where is thy vic-to-ry? O grave, where is thy vic-to-ry? O death, where is thy sting? O

f. WITH SPIRIT. *p.* *f.* *p.*

f. *p.* CRES.

grave, where is thy vic-to-ry? O death, where is thy sting? Lend, lend, your wings! I mount! I fly! O grave, where is thy

f. *p.* CRES.

THE DYING CHRISTIAN—CONTINUED.

325

vic - to - ry, thy vic - to - ry! O grave, where is thy vic - to - ry, thy vic - to - ry! O death, where is thy sting? O death, where is thy sting?

RALL.

RALL.

This system consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo marking 'RALL.' appears twice, once above the vocal staff and once below the piano staff.

Lend, lend, your wings! I mount! I fly! O grave, where is thy vic - to - ry, thy vic - to - ry! O death! O death! where is thy sting?

f. *p.* ADAGIO.

f. *p.* ADAGIO.

This system also consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature remains two sharps. The tempo marking 'ADAGIO.' appears twice, once above the vocal staff and once below the piano staff. Dynamic markings '*f.*' (forte) and '*p.*' (piano) are used to indicate changes in volume.

CHORUS.

ALLEGRO. *f.* ANDANTE. *mf.*

Lo! He com-eth, the Mes - si - ah comes; the King, the com - fort - er, the Christ. He comes, to burst the bonds of death and

f. TEMPO. CRES.

o - ver-turn the pow'r of time. Sing, Ho-san-na! Sing, and Hal-le-lu-jah! sing, A - gain more loud, Ho-san-na! sing, and

Hal - le - lu - jah, sing, The new - ly ri - sen catch the joy - ful sound, and now with one accord burst forth from eve - ry tongue the song of

Wor - thy the Lamb, that was

Wor - thy the Lamb, - - that was

praise to God on high, and to the Lamb who bled for mor-tals : Wor - thy the Lamb, wor - thy the Lamb that was

Wor - thy the Lamb, wor - thy the Lamb, - - that was

slain to re - ceive pow - er, and rich - es, and wis - dom, and hon - or, and glo - ry, and bless - ing; For thou art wor - thy, O Lord, to re -

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

ceive pow - er, and rich - es, and wis - dom, and hon - or, and glo - ry, and bless - ing; For thou wast slain, and hast re - deem - ed

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.

AN THE M—CONTINUED.

329

Wor - thy the Lamb,

Worthy the Lamb,

us to God by thy blood, and hath made us kings and priests; Wor - thy the Lamb, - - - Bless - ing, and hon - or, and

Wor - thy the Lamb, wor - thy the Lamb,

ADAGIO.

glo - ry, and pow - er, to him that sits up - on the throne, and to the Lamb for - ev - er; And to the Lamb for - ev - - er.

ADAGIO.

ALLEGRETTO.

SYN.

f.

tr

f.

1. When shall the voice of sing - ing Flew joy - ful - ly a - long? And hill and val - ley ring - ing, And

2. Then from the lof - ty moun - tains, The sa - cred shout shall fly; And sha - dy vales and foun - tains And

f.

hill and val - ley ring - ing, And hill and val - ley ring - ing With one tri - um - phant song:
 sha - dy vales and foun - tains, And sha - dy vales and foun - tains Shall e - cho the re - ply:

SYM.
 SVAS

mf.
 Pro - claim the con - test end - ed, And him who once was slain, A -
 High tow'r and low - ly dwell - ing, Shall send the cho - rus round, All

mf.

MISSIONARY HYMN—CONTINUED.

gain to earth de - scend - ed, In right - eous-ness to reign! *ff*. A - gain to earth de - scend - ed, In right - eous-ness to
Hal - le - lu - jah swell - ing In one e - ter - nal sound! All Hal - le - lu - jah swell - ing In one e - ter - nal

ff. UNISON.

reign! A - gain to earth de - scend - ed, In right - eous-ness to reign! In right - eous-ness to reign!
sound! All Hal - le - lu - jah swell - ing In one e - ter - nal sound! In one e - ter - nal sound.

ADAGIO.

8 VAS. D. C. for the second verse.

1. Like No ah's wea - ry dove, That soar'd the earth a - round,
2. O cease, my wan - d'ring soul, On rest - less wing to roam;
3. Be - hold the ark of God; Be - hold the o - pen door;
4. There, safe thou shalt a - bide, There, sweet shall be thy rest,

But not a rest - ing place a - bove pole, The cheer - less wa - ters found -
All the wide world, to ei - ther pole, Has not for thee a home.
Has - ten to gain that dear a - bode, And rove, my soul, no more.
And eve - ry long - ing sat - is - fied, With full sal - va - tion blest.

* Adapted to an occasion of joining the Church.

ANTHEM FOR DEDICATION.

JOHN FAWCETT.
Revised by S. JACKSON.

LENTO.

f.

And will the great e - ter - nal God On earth es - tab - lish his a - bode! On earth es - tab - lish his a - bode! And will he from his

p. *f.*

ra - diant throne, Ac - cept our tem - ples for his own! Ac - cept our tem - ples for his own!

SYM. tr

ANTHEM FOR DEDICATION—CONTINUED.

335

SOPRANO AND ALTO DUETT.

MODERATO.

p. We bring the tri - bute of our praise, We bring the tri - bute of our praise, And sing that con - de -

Organ Accompaniment.

p.

scend - ing grace, And sing that con - de - scend - ing grace, Which to our notes will lend an ear, And call us

ANTHEM FOR DEDICATION—CONTINUED.

sin - ful mor - tals near, And call us sin - ful mor - tals near.

SYM. *mp.*

CHORUS. ALLEGRO.

f. These walls we to thine hon - or raise, *p.* Long may they e - cho with thy praise! Long may they e - cho with thy praise,

f.

Organ. Voice.

And thou de - scend - ing fill the place, And thou de - scend - ing fill the place, With choi - cest to - kens of thy grace! And

thou de - scend - ing fill the place, With choicest to - kens of thy grace, With choi - cest to - kens of thy grace, And thou de - scend - ing

ANTHEM FOR DEDICATION—CONTINUED.

fill the place, With choicest to - kens of thy grace, With choi - cest to - kens of thy grace, With choicest to - kens of thy grace.

[illegible]

ANTHEM FOR DEDICATION—CONTINUED.

339

CRES.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

CRES.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men.

"JUBILATE DEO."

Arranged from WILLIAM JACKSON,
by E. J. WESTROP.

CON SPIRITO.

f.

O be joy - ful in the Lord, all ye Lands; Serve the Lord with glad - ness, and come be - fore his pre - sence

f.

come be - fore his pre - sence

DUETT.

f. It is He that hath made us, and not we our - selves.

with a song. *p.* Be ye sure that the Lord he is God.

p. *f.*

Organ. Voice. It is He that hath made us, and not we our - selves.

"JUBILATE DEO"—CONTINUED.

341

p. We are his peo - ple, and the sheep of his pas - ture, *f.*

We are his peo - ple, We are his peo - ple, and the sheep of his pas - ture, *f.* O go your way in - to his gates with thanks-

p. *f.* UNISON.

p. We are his peo - ple, and the sheep of his pas - ture, SVAS.

giv - ing, And in - to his courts with praise, Be thank - ful, be thank - ful, be thank - ful un - to him, and

SVAS.

"JUBILATE DEO"—CONTINUED.

ANDANTINO.

p. For the Lord is gra-cious, his

speak good of his name, and speak good of his name. DUETT.

p. For the Lord is gra-cious, his

mer-cy is ev-er-last-ing, and his truth en-dur-eth from gen-er-a-tion to gen-er-a-tion.

mer-cy is ev-er-last-ing, and his truth en-dur-eth from gen-er-a-tion to gen-er-a-tion.

"JUBILATE DEO"—CONTINUED.

343

ALLEGRO.

is

f. Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ning, is

f. As it was in the be - gin - ning, is

f. As it was in the be - gin - ning, is

SVAS. - - - - - As it was in the be - gin - ning, is

now, and ev - er shall be, world with - out end;

now, and ev - er shall be, *RALL.* world with - out end; *pp.* *ff.*

was, and ev - er shall be, world with - out end; A - - men: A - . . . men: A - . . . men.

RALL. *pp.* *ff.*

now, and ev - er shall be, world with - out end;

ANDANTE.

p. *pp.*
God that mad - est earth and heav'n, Darkness and light!

Choir Organ. *Swell Organ.*
SYM. *p.* *DIL.* *p.* *pp.*

TENOR SOLO. *p.*

ff. *p.* *mf.* *RALL.*
For rest the night! for rest the night! May thine - - an - gel

Darkness and light! Who the day for toil hast given, For rest the night! for rest the night!

ff. *p.* *mf.* *RALL.* *pp.*
For rest the night! for rest the night! Organ.

guards defend us, CHORUS

SOLO. Slum - ber sweet thy mer - cy send us, May thine an - gel guards de - fend us, Slum - ber sweet thy

p. GREGORY

voice. May thine an - gel guards

ADAGIO.

f. *p.* RALL. PIA.

mer - cy send us, Ho - ly dreams and hopes at - tend us, This live - long night! this live - long, live - long night! live - long night! long night!

f. *p.* RALL. PIA.

ADAGIO.

ADAGIO.

SYN. *pp.*

CRES.

SOPRANO SOLO. AFFETUOSO.

p. Suf - fer lit - tle chil - dren to come, - - to

DIM.

p.

tr

MOTETT—CONTINUED.

347

come un - to me, and for - bid them not, and for - bid them not; for of such is the

QUARTETTE. ADAGIO.

king - dom, for of such is the king - dom of heaven. *p.* Suf - fer lit - tle chil - dren to come un - to

DIM. *p.*

me, and for - bid them not, for of such is the king - dom of heav'n, for of such is the

f.

This system contains measures 1 through 8. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The tempo is marked 'f.' (forte). The lyrics are: 'me, and for - bid them not, for of such is the king - dom of heav'n, for of such is the'.

king - dom of heav'n, for of such, for of such, for of such is the king - dom of heav'n.

p. *mf.* *RALL.*

This system contains measures 9 through 16. It continues the vocal melody and piano accompaniment. The tempo markings are *p.* (piano), *mf.* (mezzo-forte), and *RALL.* (rallentando). The lyrics are: 'king - dom of heav'n, for of such, for of such, for of such is the king - dom of heav'n.'

MOTETT. "Blessed is the Man."

S. JACKSON.

349

ANDANTE.

p. *CRES.* *p.*

Bless - ed is the man: Bless - ed is the man that pro - vid - eth for the poor and need - y:

f. *RALL.*

poor and need - y; the Lord will de - liv - er him, de - liv - er him in the time of trou - ble.

RECITATIVE LENTO.

SOPRANO SOLO.

DIM.

PIA. I heard a voice from heaven, saying un-to me, Write, from henceforth blessed are the dead who die in

SYM.

pp. *f.* *DIM.*

Pedal

TENOR-ANDANTE.

- the Lord;

ALTO. *f.* *pp.* *RALL.* *DIM.*

E-ven so, saith the Spi-rit, e-ven so, saith the Spi-rit, For they rest from their la-bors, for they rest - - from their la-bors.

SOPRANO. *f.* *pp.* *RALL.* *DIM.*

p. *mf.* *p.*

Ho - ly, Ho - ly, Ho - ly, Lord God of hosts, Ho - ly, Ho - ly, Lord God of hosts; Heav'n and earth are

p. LEGATO. *mf.* *p.*

Ho-ly, Ho-ly,

mf. *pp.*

full of thy glo - ry, are full of thy glo - ry; Glo - ry be to thee, O Lord, O Lord, Most High. A - men.

mf. *pp.*

SVAS.

SANCTUS. NO. 2.

JOSEPH GRIGG, JUN.

ADAGIO. ALLEGRETTO.

p. *f.* Ho - ly is the Lord, Ho - ly is the Lord, the Lord of
 Ho - ly, Ho - ly, Ho - ly, Ho - ly is the Lord, Ho - ly is the Lord, the Lord of

p. *f.*

Ho - ly is the Lord, Ho - ly is the Lord, the Lord of

CON SPIRITO.

Hosts, *p.* *f.* Heav'n and earth are full of the
 hosts, Ho - ly, Ho - ly is the Lord, Ho - ly is the Lord of hosts, Heav'n and earth are full of the ma - jes - ty, the

p. *f.*

hosts, Heav'n and earth are full of the

SANCTUS—CONTINUED.

353

ma - jes - ty of thy great glo - ry ; Glo - ry be to thee, Glo - ry be to thee, to

ma - jes - ty of thy great glo - ry ; Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to

ma - jes - ty of thy great glo - ry ; Glo - ry be to thee, Glo - ry be to thee, to

ADAGIO.

thee, O Lord, Most High.

thee, O Lord, Most High. Glo - ry be to thee, to thee, O Lord, Most High,

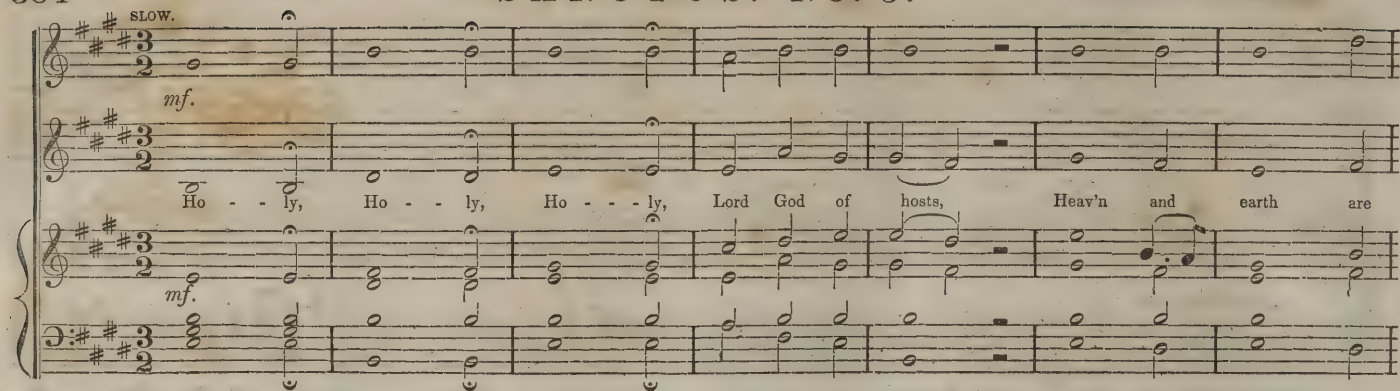
ADAGIO.

thee, O Lord, Most High. **23**

SLOW.

mf.

Ho - - ly, Ho - - ly, Ho - - ly, Lord God of hosts, Heav'n and earth are

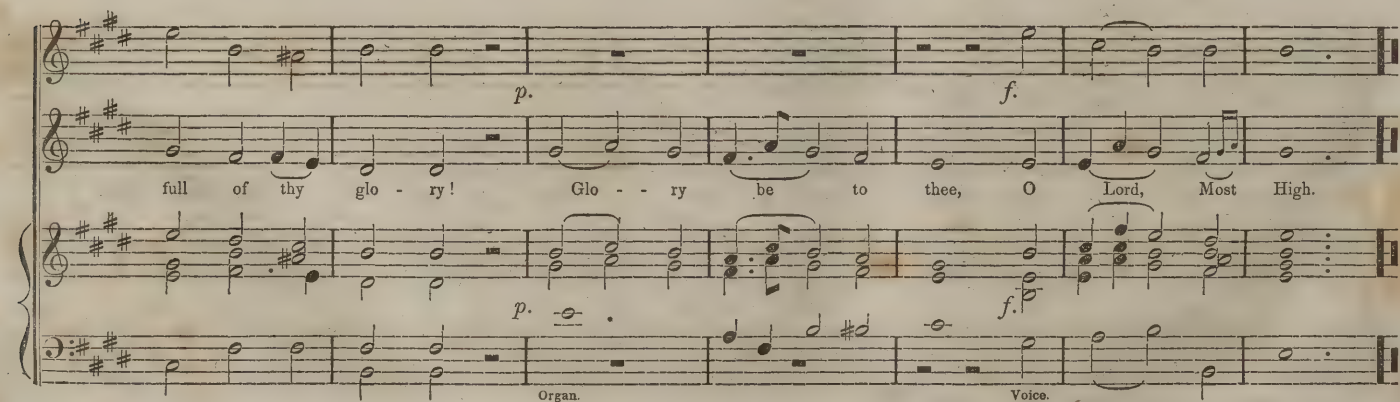


p. *f.*

full of thy glo - ry! Glo - - ry be to thee, O Lord, Most High.

p. *f.*

Organ. Voice.



GLORIA PATRI. NO. 1.

DR. G. K. JACKSON.

355

f.

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly, Ho - ly Ghost; As it was in the be - gin - ning, is

f.

world with-out end, - - - - - with - out end, *f.* *p.*

now and ev - er shall be, world with - out end, world with - out end, world with-out end, A - men, A - men.

p. *f.* *p.*

world without end, - - - - - with - out end,

f.
Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it

f. UNISON.

is now, and ev - er shall be, world without end, world with - out end,
was in the be - gin - ning, - A - men, A - men, A - men.

ev - er shall be, world without end,

GLORIA PATRI. NO. 3.

CHAPPLE. 357

f. UNISON.

Glo - ry be to the Fa - ther, Glo - ry be to the Son, Glo - ry be to the Ho - ly Ghost; As it was in the be-gin-ning, is

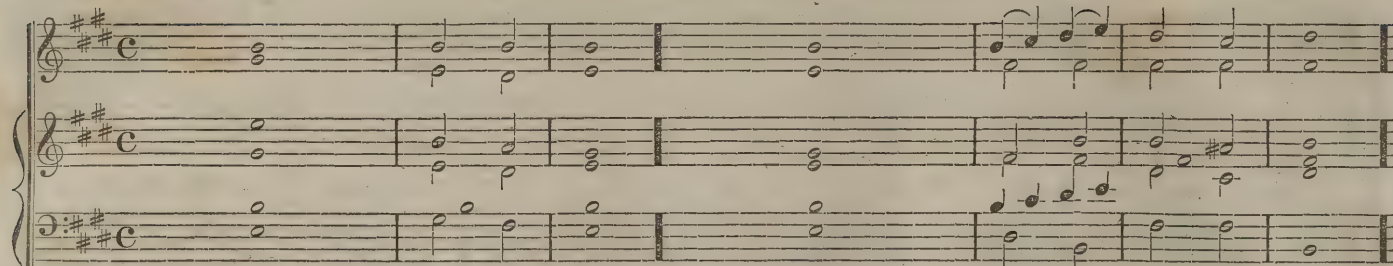
As it

Detailed description: This block contains the first system of the musical score. It features four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C). The vocal parts enter with a forte (f) dynamic and sing in unison. The piano accompaniment also begins with a forte (f) dynamic. The lyrics are written below the vocal staves, and the piano part includes the instruction 'UNISON.'.

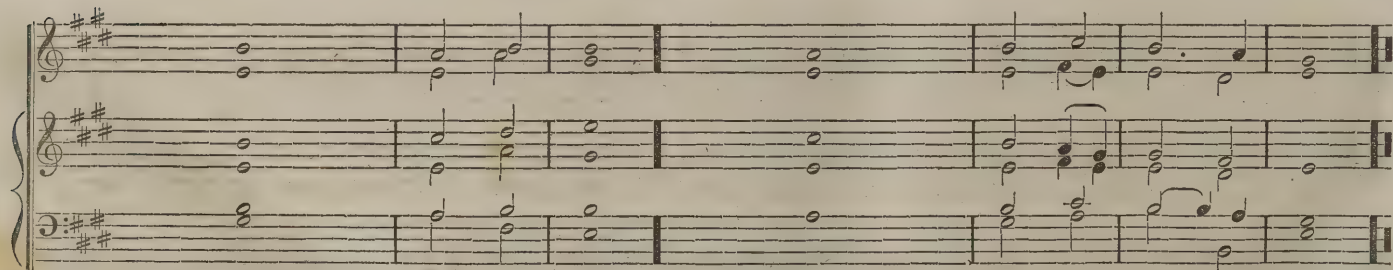
now, and ev - er shall be, world with-out end, world with-out end, world with-out end. A - men.

was in the be-gin-ning, is now,

Detailed description: This block contains the second system of the musical score. It continues the four-staff format from the first system. The vocal parts continue their melody, and the piano accompaniment provides harmonic support. The lyrics are spread across the vocal staves. The system concludes with a double bar line.



1. O come, let us sing un.....	to.....the...	Lord.....	Let us heartily rejoice in the.....	strength...of...	our.....sal...	vation. 2.
3. For the Lord is a	great	God.....	and a great	King.....a...	bove.....all...	gods 4.
5. The sea is his, and	he	made it; ..	and his hands pre.....	pared.....the...	dry	laud. 6.
7. For he is the	Lord.... our...	God;	and we are the people of his pasture, ..	and	sheep... of his.	hand. 8.
10. Glory be to the Father, and	to.....the...	Son,.....	and	to.....the...	Ho.....ly...	Ghost; 11.



2. Let us come before his presence	with...thanks-	giving...	and show ourselves.....	glad.....in..	him....with..	psalms. 3.
4. In his hand are all the corners..	of.....the..	earth,...	and the strength of the.....	hills.....is..	his	also. 5.
6. O come, let us worship,	and	down,...	and kneel be.....	fore.....the...	Lord....our...	Maker. 7.
8. O worship the Lord in the.....	beauty...of...	holiness; ..	let the whole earth.....	stand.....in...	awe.....of...	him. 9.:||
:||:9. For he cometh, for he cometh to	judge....the..	earth; ...	{ and with righteousness to judge the }	peo.....ple ..	with ....his ..	truth. 10.
11. As it was in the beginning,....	is.....	now,	world and the }	shall....be,...	world without	end.
			and ever		A...	men.

1. O come, let us sing un to the Lord Let us heartily rejoice in the strength of our sal vation .. 2.
 3. For the Lord is a great God, and a great King a bove all gods ... 4.
 5. The sea is his, and he made it; and his hands pre pared the dry land ... 6.
 7. For he is the Lord our God; and we are the people of his pasture, and the sheep of his hand ... 8.
 10. Glory be to the Father, and to the Son, and to the Ho ly Ghost; .. 11.

2. Let us come before his presence with thanks giving, and show ourselves glad in him with psalms. 3.
 4. In his hand are all the corners of the earth, and the strength of the hills is his also ... 5.
 6. O come, let us worship, and fall down, and kneel be fore the Lord our Maker. 7.
 8. O worship the Lord in the beauty of holiness; let the whole earth stand in awe of him ... 9. ||:
 9. For he cometh, for he cometh to judge the earth; { and with righteousness to judge the } peo ple with his truth ... 10.
 11. As it was in the beginning, is now, and ever shall be, world without end.
 A men.

GLORIA PATRI. NO. 1.

DR. CROFT, or
FELHAM HUMPHREY, 1666.

1. Glory be to the Father, and | .. to..... the.. | .. Son,..... | and..... | .. to..... the.. | .. Ho..... ly .. | .. Ghost; 2.
 2. As it was in the beginning,..... | .. is..... | .. now..... | and ever..... | .. shall, be, .. | .. world.. without A.. | .. end, ..men.

GLORIA PATRI. NO. 2.

JOHN TRAVERS, 1730.

1. Glory be to the Father, and | .. to..... the.. | .. Son,..... | and..... | .. to..... the.. | .. Ho..... ly .. | .. Ghost; 2.
 2. As it was in the beginning,..... | .. is..... | .. now..... | and ever..... | .. shall, be, .. | .. world.. without A.. | .. end, ..men.

GLORIA PATRI. NO. 3.

THOMAS TALLIS, 1559.

361

A musical score for the song "The Rose Tree". The score is written for three parts: a single voice (soprano or alto), a treble piano, and a bass piano. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in 4/4 time. The melody is simple and consists of a few notes. The piano accompaniment is also simple, with the treble piano playing chords and the bass piano playing a steady bass line. The score is written on three staves. The first staff is for the voice, the second for the treble piano, and the third for the bass piano. The music is written in a simple, clear style, typical of early 20th-century sheet music.

1. Glory be to the Father, and | .. to the . . | .. Son, | .. and | .. to the . . | .. Ho ly . . | .. Ghost; 2.
2. As it was in the beginning, | .. is | .. now, | .. and ever | .. shall be, . . | .. world . . without . . | .. end.
A
men.

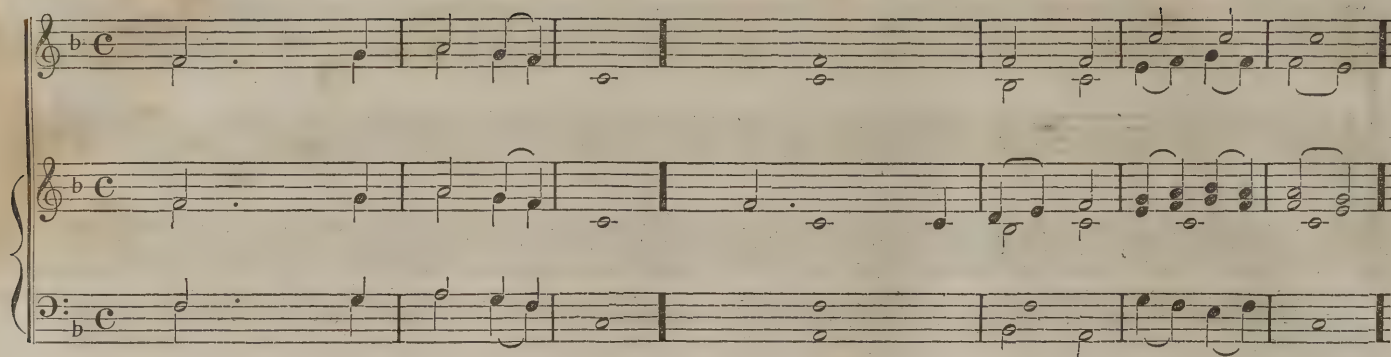
FUNERAL.

GLORIA PATRI. NO. 4.

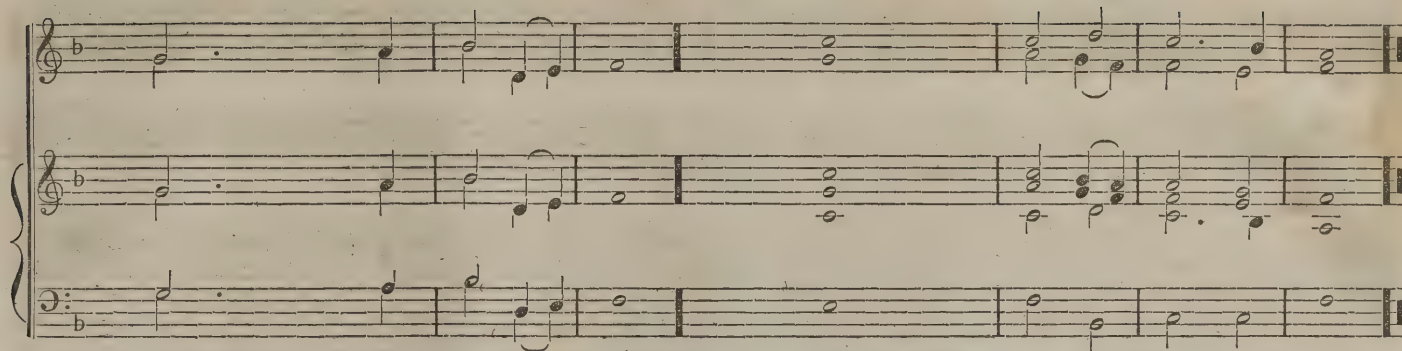
THOMAS PURCELL, 1670.

[illegible]

1. Glory be to the Father, and to the Son, and to the Ho ly Ghost; 2.
 2. As it was in the beginning, is now, and ever shall be, world without end.
 A men.



1. We praise thee, O God; we acknowledge thee to	} ..be....the... ..Lord	All the earth doth worship thee, the..	..Fa.....ther, ..ev.....er... ..lasting. ..2.
3. Ho.....ly,--	..Ho.....ly,-- ..Holy	Lord .....	..God.....of... ..Sa .....ba.....oth..... 4.
5. The goodly fellowship of the prophets }	..praise ..... ..thee;...	the noble army of.....	..mar.....tyrs, ..praise..... ..thee;... 6.
7. Thine adorable, true and .....	..on.....ly.... ..Son;....	also the Holy.....	..Ghost, ..the... ..Com.....fort... ..er..... 8.
9. When thou tookest upon thee to de- }	..liv.....er.... ..man,....	thou didst humble thy.....	..self.....to be ..born.....of a ..Virgin.. 10.
11. Thou sittest at the right hand of God, in the glory }	..of.....the... ..Father..	We believe that thou shalt.....	..come.....to... ..be.....our... ..judge... 12.
13. Make them to be numbered .....	..with....thy... ..saints...	in .....	..glo.....ry ..ev.....er... ..lasting... 14.
16. Vouchsafe, O Lord, to keep us this }	..day....without ..sin.....	O Lord, have mercy upon us, } have }	..mer.....cy ..up.....on... ..us..... 17.



- | | | | | | | |
|---|--------------------|--------------|--|-----------------|------------------|----------------|
| 2. To thee all angels cry aloud; the
heavens and all the | powers..there.. | ..in..... | To thee, Cherubin and Seraphim }
con- } | tin.....ual... | ly,.....do.... | ..cry.....3. |
| 4. Heaven and earth are full of the
majesty } | ..of.....thy.. | ..Glory.... | The glorious company of the A- | pos.....tles.. | praise..... | thee....5. |
| 6. The holy Church throughout all the
world, doth ac- } | ..know.. ledge. | ..thee, | the Father of an..... | infi.....nite.. | ma.....jes.... | ty ;.....7. |
| 8. Thou art the King of..... | glory,....O .. | Christ,.... | Thou art the ever..... | last.....ing.. | Son.....of the.. | Father..9. |
| 10. When thou hadst overcome the..... | sharpness.of.. | death, ... | thou didst open the kingdom of | heaven .to.... | all.....be.... | lievers.11. |
| 12. We therefore pray thee..... | help.....thy. | servants.. | whom thou hast redeemed..... | with....thy.. | pre.....cious.. | blood..13. |
| 14. O Lord, save thy people, and..... | bless....thine. | heritage... | Govern them, and..... | lift.....them.. | up.....for.... | ever...15: \|\|: |
| \|\|: 15. Day by day, we..... | magni....fy.. | thee;.... | and we worship thy name..... | ev.....er, .. | world without. | end...16. |
| 17. O Lord, let thy mercy be upon us, as our | ..trust ....is in. | ..thee..... | O Lord, in thee have I trusted; let me | nev.....er... | be.....con.. | founded. |

SOLO, without Organ.

CHORUS.

GLORIA PATRI, Organ in Octaves.

f.

- | | | | |
|-----------|--|---------------------------------|---|
| 1. Bass. | O all ye works of the Lord, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 2. |
| 3. ALTO. | O ye Heavens, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 4. |
| 5. Bass. | O all ye Powers of the Lord, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 6. |
| 7. ALTO. | O ye Stars of Heaven, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 8. |
| 9. Bass. | O ye Winds of God, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 10. |
| 11. ALTO. | O ye Winter and Summer, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 12. |
| 13. Bass. | O ye Frost and Cold, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 14. |
| 15. ALTO. | O ye Nights and Days, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 16. |
| 17. Bass. | O ye Lightnings and Clouds, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 18. |
| 19. ALTO. | O ye Mountains and Hills, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 20. |
| 21. Bass. | O ye Wells, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 22. |
| 23. ALTO. | O ye Whales, and all that }
move in the Waters, } | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 24. |
| 25. Bass. | O all ye Beasts and Cattle, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 26. |
| 27. ALTO. | O let Israel. | ...bless...the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 28. |
| 29. Bass. | O ye Servants of the Lord, | ...bless ..ye....the....Lord;.. | ...praise.....him,...and ..mag...ni...fy....him...for...ever... 30. |
| 32. Cho. | Glory be to the Father, | ...and ...to...the....Son,... | ...and .....to....the....Ho...ly...Ghost;... 33. |

BENEDICTE--CONTINUED.

365

SOLO, without Organ.

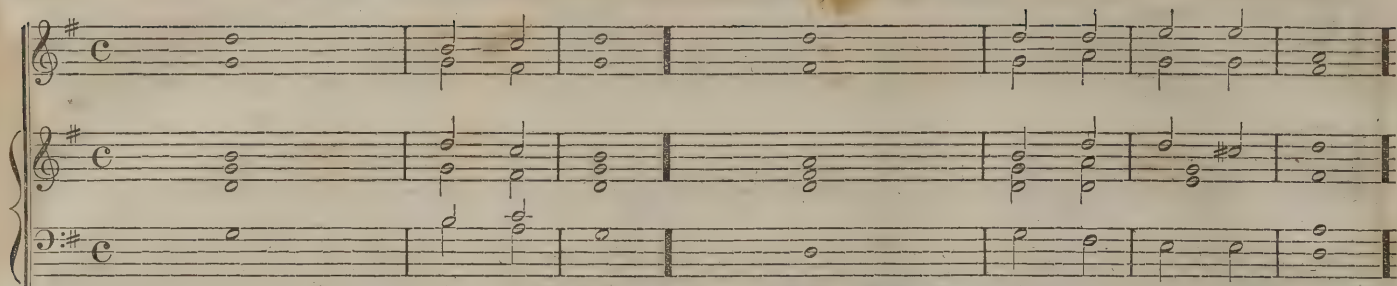
CHORUS.

SOLO, without Organ.

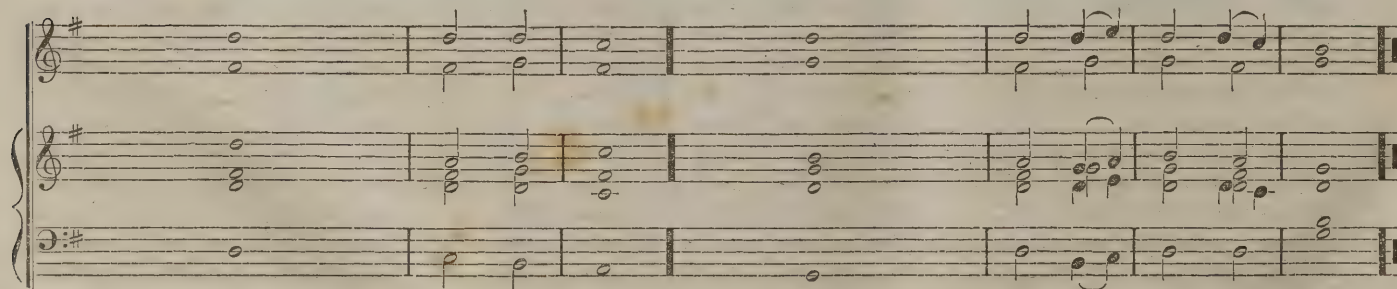
CHORUS.

f.

- | | | | | | | | |
|-----|------|--|------------------|-----------|---------------------------------|---------------------------|-------------|
| 2. | SOP. | O ye Angels of the Lord, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...3. |
| 4. | TEN. | O ye Waters that be above the Firmament, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...5. |
| 6. | SOP. | O ye Sun and Moon, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...7. |
| 8. | TEN. | O ye Showers and Dew, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...9. |
| 10. | SOP. | O ye Fire and Heat, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...11. |
| 12. | TEN. | O ye Dews and Frosts, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...13. |
| 14. | SOP. | O ye Ice and Snow, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...15. |
| 16. | TEN. | O ye Light and Darkness, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...17. |
| 18. | SOP. | O let the Earth, | ...bless..the.. | Lord; | yea, let it praise him, ... and | mag..ni...fy...him..for.. | ever...19. |
| 20. | TEN. | O all ye green Things upon Earth, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...21. |
| 22. | SOP. | O ye Seas and Floods, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...23. |
| 24. | TEN. | O all ye Fowls of the Air, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...25. |
| 26. | SOP. | O ye Children of Men, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...27. |
| 28. | TEN. | O ye Priests of the Lord, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...29. |
| 30. | SOP. | O ye Spirits and Souls of the Righteous, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...31.: |
| 31. | SOP. | O ye holy, and humble Men of Heart, | bless..ye..the.. | Lord; | praise...him...and... | mag..ni...fy...him..for.. | ever...32. |
| 33. | CHO. | As it was in the beginning, is now, | and...ev...er... | shall be, | world...with...out... | end...A... | men. |



- | | | | |
|--|---------------------------|--|---------------------------------------|
| 1. O be joyful in the Lord, | ..all...ye...lands; | ..serve the Lord with gladness, and
come before his } | ..pre...sence...with...a...song...2. |
| 3. O go your way into his gates with
thanksgiving, and into his | ..courts...with...praise; | ..be thankful unto him, and..... | ..speak...good...of...his...name...4. |
| 5. Glory be to the Father, and | ..to...the...Son, | ..and..... | ..to...the...Ho...ly...Ghost; 6. |



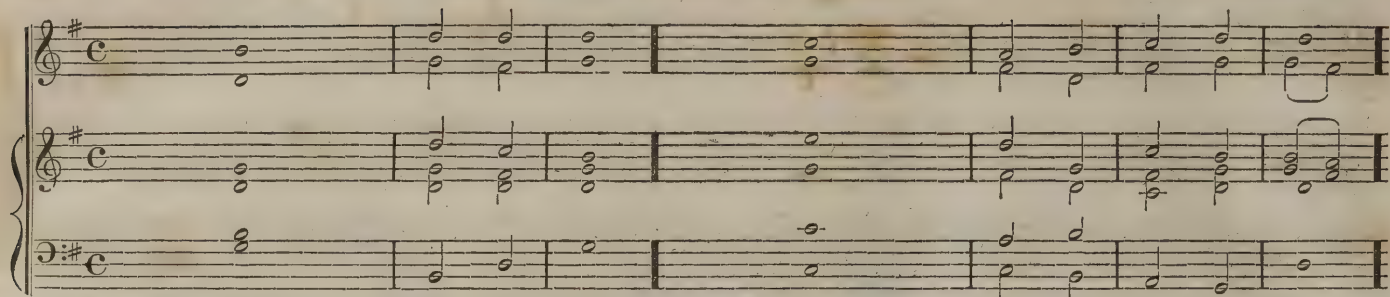
- | | | | |
|---|------------------------|---|---|
| 2. Be ye sure that the Lord..... | ..he.....is...God; | { it is he that hath made us, and not
we ourselves; we are his } | ..people, and the...sheep...of his...pasture..3. |
| 4. For the Lord is gracious, his mercy is | ..ev.....er...lasting; | ..and his truth endureth from gener... | ..ation...to...gen...er...ation...5. |
| 6. As it was in the beginning, | ..is.....now, | ..and ever..... | ..shall...be,..world...without...end.
A...men. |

JUBILATE DEO. NO. 2.

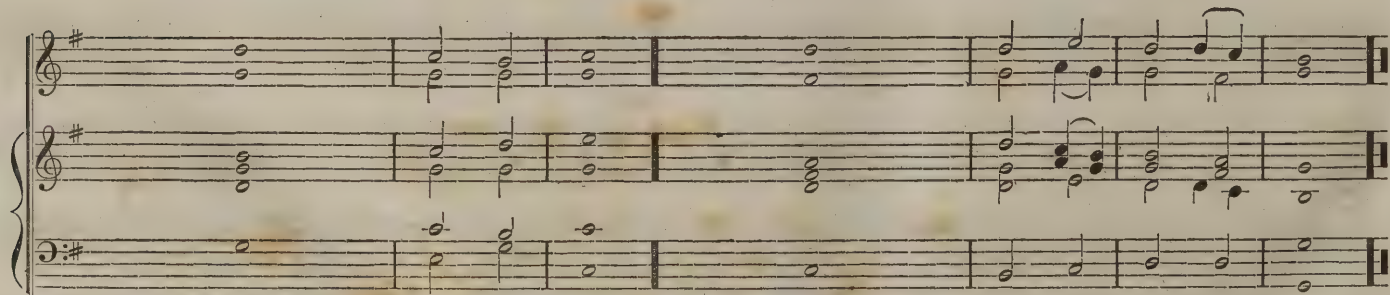
JONATHAN BATTISHILL. 1770. 367

1. O be joyful in the Lord,.....all.....ye.....lands;...serve the Lord with gladness, and }
 3. O go your way into his gates with } come before his } ..pre....sence..with....a....song.. 2.
 thanksgiving, and into his } ..courts....with..praise;...be thankful unto him, and.....speak..good...of.....his...name. 4.
 5. Glory be to the Father, andto.....the...Son,.....and.....to....the...Ho.....ly...Ghost; 6.

2. Be ye sure that the Lord.....he.....is...God;...{ it is he that hath made us, and not }
 4. For the Lord is gracious, his mercy is } we ourselves; we are his } ..people, .and the. .sheep...of his..pasture. 3.
 6. As it was in the beginning,.....is.....now,....and his truth endureth from gener...ation.....to...gen.....er...ation. 5.
 ..and ever.....shall.....be,..world...without..end.
 A...men.



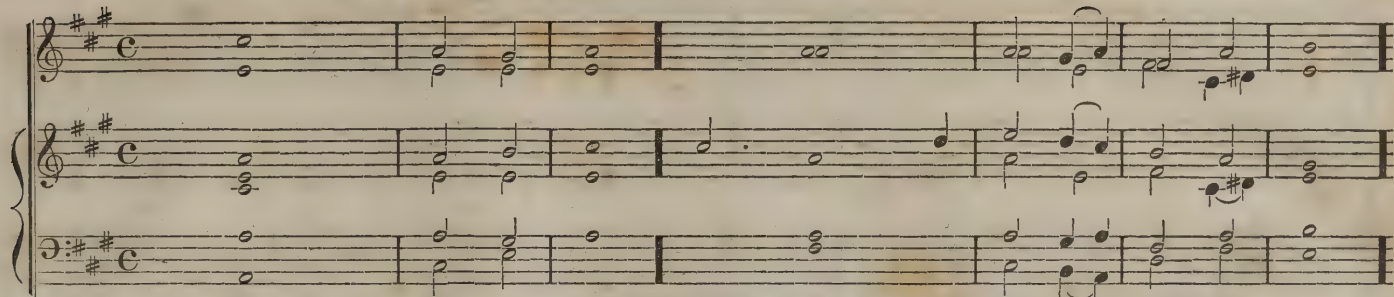
1. Blessed be the Lord.....	.God.....of...	.Israel;...	|| ....for he hath visited.....	.and.....re..	.deemed ..his..	.people;..2.
3. As he spake by the mouth of his ..	.ho.....ly ..	.prophets,	|| ....which have been .....	.since.....the...	.world ....,be...	.gan;....4.
5. Glory be to the Father, and.....	.to.....the..	.Son, .....	|| ....and .....	.to.....the..	.Ho.....ly..	.Ghost;..6.



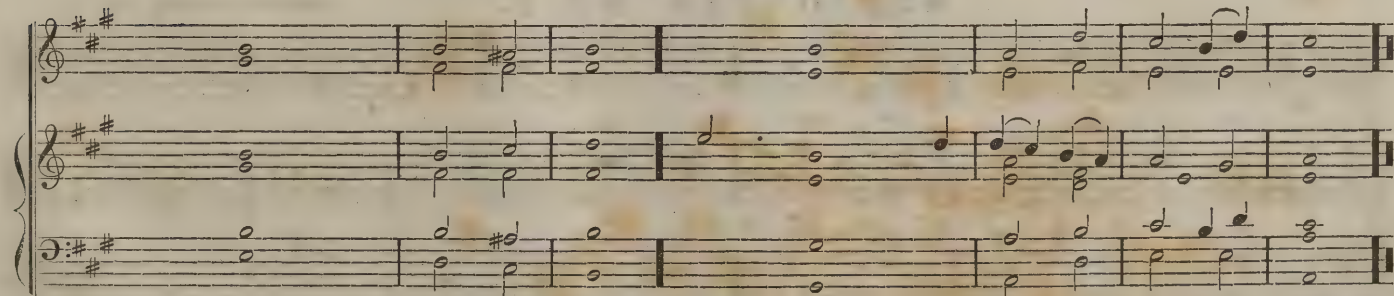
2. And hath raised up a mighty sal...	.va.....tion..	.for us....	|| ....in the.....	.house...of his..	.ser.....vant..	.David;..3.
4. That we should be saved.....	.from.....our...	.enemies,..	|| ....and from the.....	.hand.....of...	.all.....that...	.hate us...5.
6. As it was in the beginning, .....	.is.....	.now,.....	|| ....and ever.....	.shall.....be,..	.world .without	.end.
					A...	.men.

BENEDICTUS. NO. 2.

JOHN SOAPER, 1779. 369

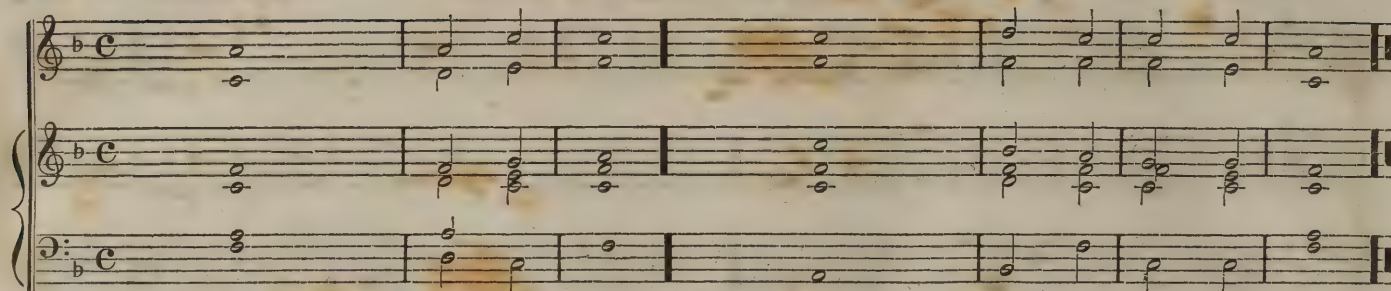


1. Blessed be the Lord.....	.God.....of...	.Israel;.....	||.....for he hath visited.....	.and.....re...	.deemed ..his..	.people;..2.
3. As he spake by the mouth of his ..	.ho.....ly...	.prophets,..	||.....which have been .....	.since.....the...	.world.....be...	.gan;... 4.
5. Glory be to the Father, and.....	.to.....the..	.Son, .....	||.....and .....	.to.....the..	.Ho.....ly..	.Ghost ;. 6.



2. And hath raised up a mighty sal...	.va.....tion...	.for us.....	||.....in the.....	.house...of his.	.ser.....vant..	.David; . 3.
4. That we should be saved.....	.from....our...	.enemies,..	||.....and from the.....	.hand....of ...	.all.....that..	.hate us. 5.
6. As it was in the beginning,	.is.....	.now,	||.....and ever .....	.shall....be,..	.world .without	.end.

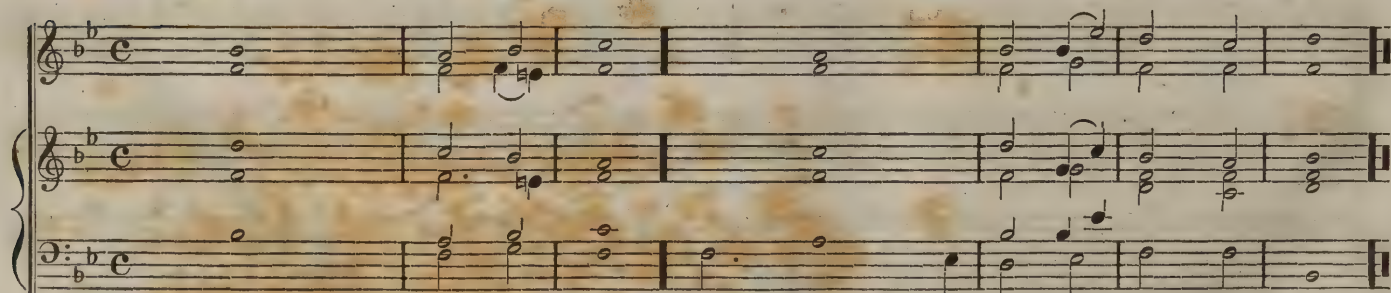
A...men.



After the 10th. Lord, have.....mer.....cy up..on us,....and incline our.....hearts...to...keep....this...law.
 Lord, have.....mer.....cy up...on us,....and write all these thy laws in our..hearts, we be...seech.....thee.

RESPONSES. NO. 2.

SAMUEL PORTER, 1760.



After the 10th. Lord, have.....mer.....cy up..on us,....and incline our.....hearts....to...keep....this...law.
 Lord, have.....mer.....cy up...on us,....and write all these thy laws in our..hearts, we be...seech.....thee.

GLORIAS

371

NO. 1.

Glo - ry be to thee, O Lord.

NO. 2.

Glo - ry be to thee, O Lord.

NO. 3.

Glo - ry be to thee, O Lord.

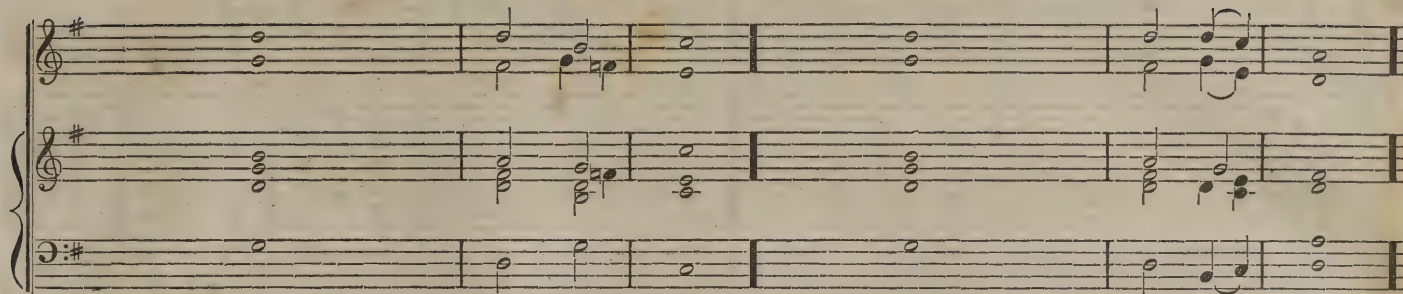
NO. 4.

Glo - ry be to thee, O Lord.

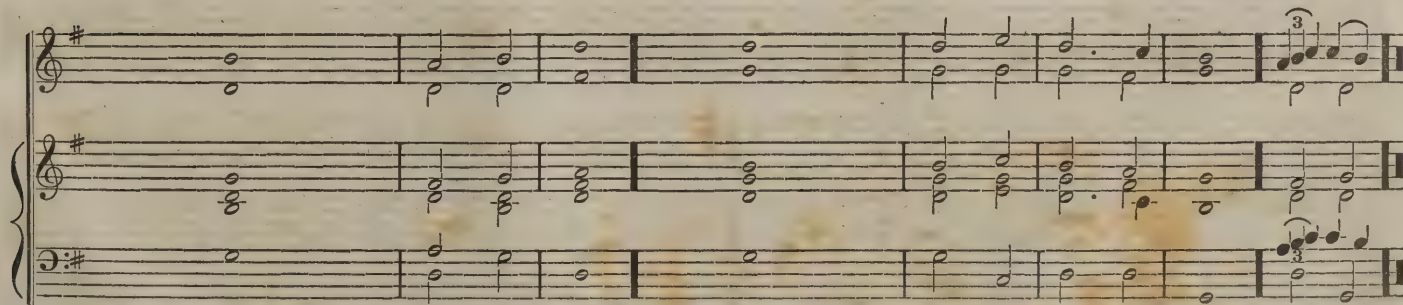
GLORIA IN EXCELSIS. NO. 1.

1. Glory be to..... | ..God.... on .. | ..high..... | ..and on earth..... | ..peace,..good. | ..will....towards | ..men.... 2.
 2. We praise thee, we bless thee, we | ..wor.... ship . | ..thee,..... | ..we glorify thee, we give thanks to | ..theefor.. | ..thy....great.. | ..glory,... 3.

3. O Lord God, | ..heaven..ly... | ..King,..... | ..God the..... | ..Fa..... ther. | ..Al..... | ..mighty.. 4.
 4. O Lord, the only-begotten Son,.. | ..Je.....sus.. | ..Christ ;... | ..O Lord God, Lamb of..... | ..God,.... Son. | ..of..... the .. | ..Father.. 5.



5. That takest away the.....sins.....of..the...world,....||...have mercy.....up.....on.....us.....6.
 6. Thou that takest away the.....sins.....of..the...world,....||...have mercy.....up.....on.....us.....7.
 7. Thou that takest away the.....sins.....of..the...world,....||...re.....ceive.....our.....prayer..8.
 8. Thou that sittest at the right hand of ..God.....the....Father,....||...have mercy.....up.....on.....us.....9.



9. For thou only.....art.....holy; ..||...thou.....on.....ly...art.....the...Lord; 10.
 10. Thou only, O Christ, with the...Ho.....ly...Ghost, ..||...art most high in the.....glory....of...God....the...Father...A....men.

1. Glory be to..... | ..God.... on .. | ..high..... || ..and on earth..... | ..peace,..good. | ..will....towards | men.... 2.

2. We praise thee, we... | .bless thee, we | .worship thee, we .. | .glorify thee, we give.... | .thanks to..thee for | ...thy.....great.. | .glory,...3.

3. O Lord God, | ..heaven..ly ... | ..King..... || ..God the | ...Fa..... ther.. | ..Al..... | ..mighty..4.
 4. O Lord, the only-begotten Son,.. | ..Je.....sus .. | ..Christ ;... || ..O Lord God, Lamb of God, | ..Son..... | ..of..... the .. | ..Father.. 5.

5. That takest away the.....sins.....of the....world,....||.....have mercy.....up.....on.....us.....6.
 6. Thou that takest away the.....sins.....of the....world,....||.....have mercy.....up.....on.....us.....7.
 7. Thou that takest away the.....sins.....of the....world,....||.....re.....ceive.....our.....prayer. 8.
 8. Thou that sittest at the right hand of ..God.....the....Father, ...||.....have mercy.....up.....on.....us.....9.

9. For thou onlyart.....holy; ..||...thouon.....ly ..art.....the.. Lord; 10. |
 10. Thou only, O Christ, with the ...Ho.....ly...Ghost, ..||...art most high in the.glory.... of ..God.... the.. Father... ..A. | .men.

1. O sing unto the Lord a new song; for he hath done marvellous things. 2.

3. The Lord declared his salvation, his righteousness hath he openly showed in the sight of the heathen. 4.

5. Show yourselves joyful unto the Lord, all ye lands; sing, re-joyce, and give thanks. 6.

7. With trumpets also and shawms, O show yourselves joyful before the Lord, the King. 8.

9. Let the floods clap their hands, and let the hills be joyful together before the Lord; for he cometh to judge the earth. 10.

11. Glory be to the Father, and to the Son, and to the Holy Ghost. 12.

2. With his own right hand, and with his
4. He hath remembered his mercy and } truth toward the
6. Praise the Lord up.
8. Let the sea make a noise, and all that
10. With righteousness shall he
12. As it was in the beginning,

...ho...ly...arm, ...
...house.. of ...Israel, ...
...on...the...harp; ...
...there...in...is, ...
...judge...the...world, ...
...isnow, ...
...hath he
{ and all the ends of the world have } seen the sal-
..gotten..him..self...the...victory. 3.
..va.....tion...of.....our...God... 5.
..psalm...of...thanks.....giving. 7.
..they...that...dwell...there...in... 9.
..peo...ple...with...equity. 11.
..shall...be...world...without...end.
A...men.

CANTATE DOMINO. NO. 2.

S. JACKSON. 377

- | | | | | | | |
|---|----------------|-------------------|--------------------------------------|--------------------|--------------------|--------------|
| 1. O sing unto the Lord a..... | new | song ; .. | for he | hath .. done .. | mar .. vellous .. | things .. 2. |
| 3. The Lord declared..... | his .. | sal .. vation, .. | { his righteousness hath he openly } | .. sight .. | .. of .. the .. | heathen. 4. |
| 5 Show yourselves joyful unto the Lord, | all .. ye .. | lands ; .. | .. sing, re .. | .. joyce, .. | .. and .. give .. | thanks .. 6. |
| 7. With trumpets .. | also .. and .. | shawms, .. | O show yourselves joyful be .. | .. fore .. the .. | .. Lord .. the .. | King .. 8. |
| 9. Let the floods clap their hands, and let } | fore .. the .. | Lord ; .. | .. for he .. | .. cometh .. to .. | .. judge .. the .. | earth .. 10. |
| the hills be joyful together be } | to .. the .. | Son, .. | .. and .. | .. to .. the .. | .. Ho .. ly .. | Ghost ; 12. |
| 11. Glory be to the Father, and .. | | | | | | |

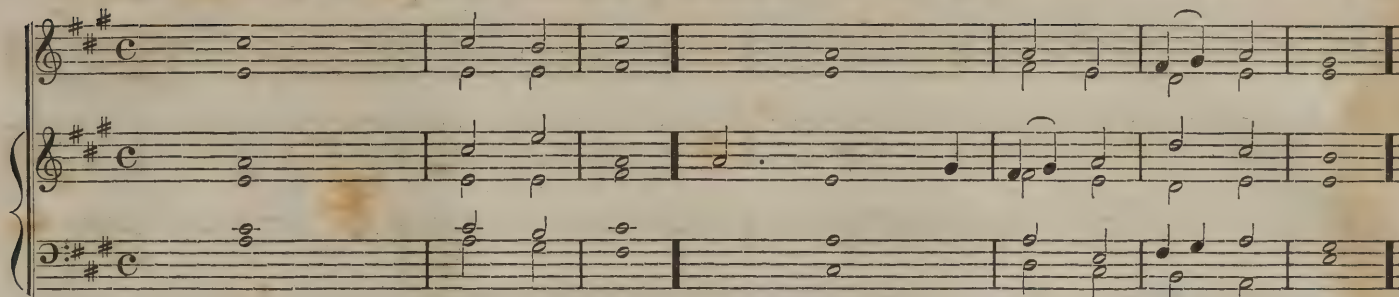
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|---|-----------------|------------|--|--------------------|----------------------|-------------|
| 2. With his own right hand, and with his | ho .. ly .. | arm, .. | hath he | gotten .. him .. | self .. the .. | victory. 3. |
| 4. He hath rememberd his mercy and } | house .. of .. | Israel, .. | { and all the ends of the world have } | .. va .. tion .. | .. of .. our .. | God ... 5. |
| truth toward the } | | | .. seen the sal .. | | | |
| 6. Praise the Lord up .. | on .. the .. | harp ; .. | .. sing to the harp with a .. | .. psalm .. of .. | .. thanks .. | giving. 7. |
| 8. Let the sea make a noise, and all that } | there .. in .. | is, .. | .. the round world, and, .. | .. they .. that .. | .. dwell .. there .. | in ... 9. |
| 10. With righteousness shall he .. | judge .. the .. | world, .. | .. and the .. | .. peo ... ple .. | .. with .. | equity. 11. |
| 12. As it was in the beginning, .. | is .. | now, .. | .. and ever .. | .. shall .. be, .. | .. world .. without | end. |
| | | | | | A .. | men. |

1. It is a good thing to give thanks un-...to...the...Lord, ..and to sing praises unto thy...name, ..O...Most...Highest; 2.
 3. Upon an instrument of ten strings and up-...on...the...lute; ..upon a loud instrument, ..on...the...harp; 4.
 5. Glory be to the Father, andto...the...Son, ..andto...the...Ho...ly...Ghost; 6.

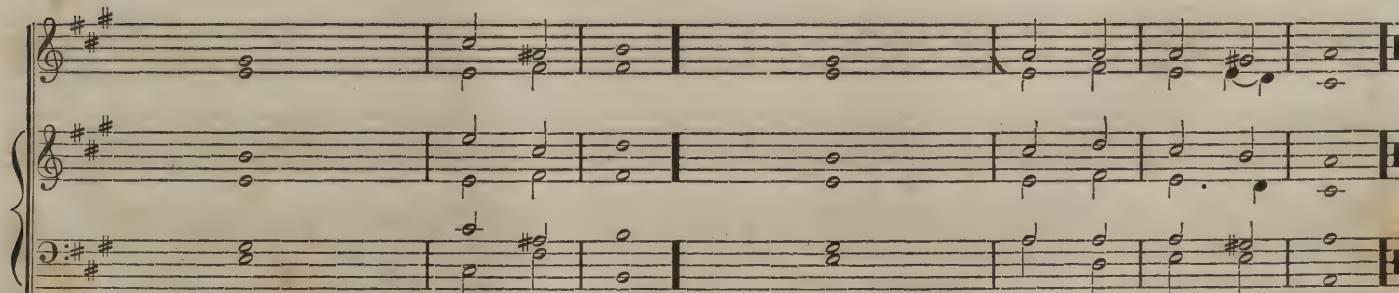
2. To tell of thy loving kindness early...in...the...morning, ..and of thy...truth...in the...night...season; 3.
 4. For thou, Lord, hast made me glad...through...thy...works; { and I will rejoice in giving praise } ..ra...tions...of...thy...hands. 5.
 6. As it was in the beginning,.....is.....now,and ever.....shall...be,...world.without...end.
 A...men.

BONUM EST CONFITERI. NO. 2.

THO. NORRIS, M.B., 1770. 379

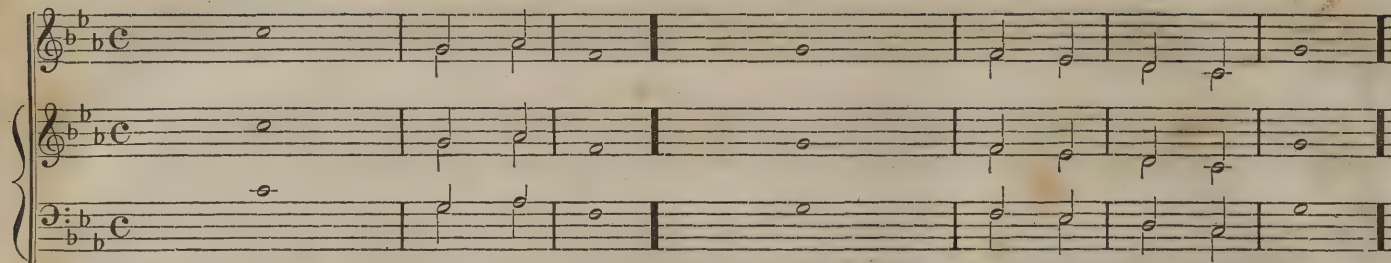


1. It is a good thing to give thanks un-... to ... the... Lord, ... and to sing praises unto thy ... name, ... O... Most ... Highest; 2.
 3. Upon an instrument of ten strings and up-... on ... the... lute; ... upon a loud instrument, ... and ... up ... on ... the ... harp; 4.
 5. Glory be to the Father, and ... to ... the... Son, ... and ... ly ... to ... the... Ho ... ly ... Ghost; 6.

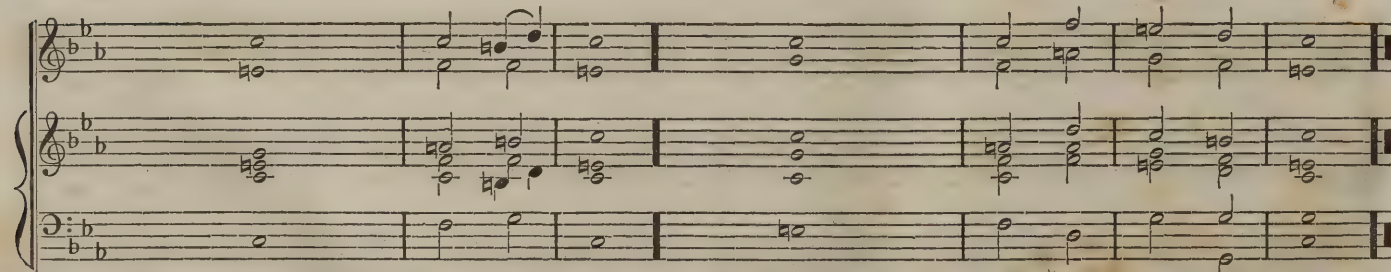


2. To tell of thy loving kindness early ... in ... the... morning, ... and of thy ... truth ... in the... night ... season; 3.
 4. For thou, Lord, hast made me glad ... through ... thy... works; ... { and I will rejoice in giving praise } ... ra ... tions ... of ... thy... hands. 5.
 6. As it was in the beginning, ... is ... now, ... and ever ... shall ... be, ... world without ... end.

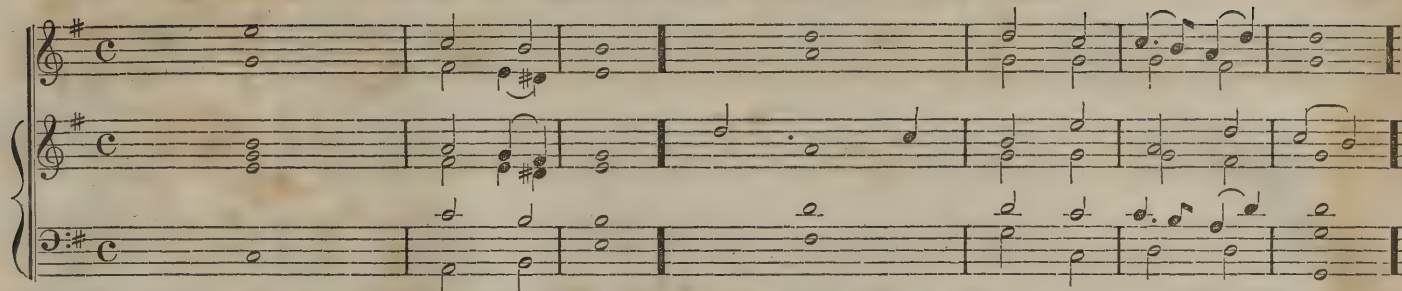
A... men.



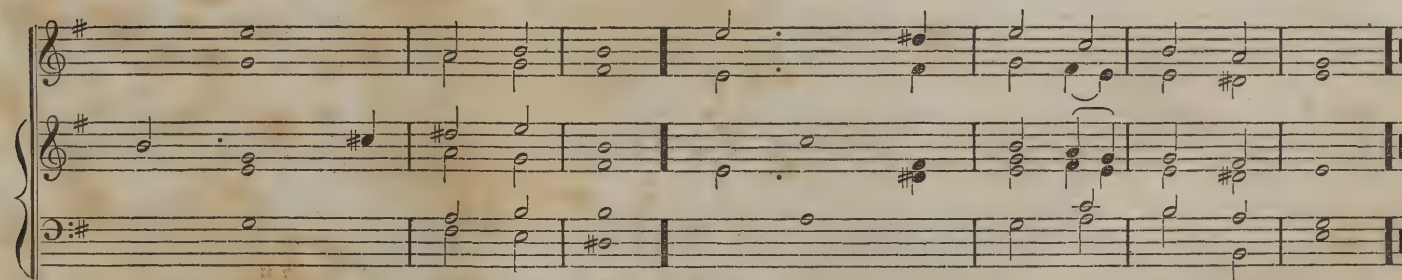
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|-------------------------------------|------------------------|----------------|---|-------------------|-------------------|-------------------|----|
| 1. God be merciful unto..... | ..us,.....and.. | ..bless us, .. | { and show us the light of his coun-
tenance, and be } | ..mer....ci.... | ..ful.....un.... | to us..... | 2. |
| 3. Let the people | ..praise thee, O | ..God;.... | ..yea, let | ..all.....the.... | ..peo.....ple.... | ..praise thee. 4. | |
| 5. Let the people | ..praise thee, O | ..God;.... | ..yea, let | ..all.....the.... | ..peo.....ple.... | ..praise thee. 6. | |
| 8. Glory be to the Father, and..... | ..to.....the.... | ..Son, | ..and..... | ..to.....the.... | ..Ho.....ly.... | ..Ghost. 9. | |



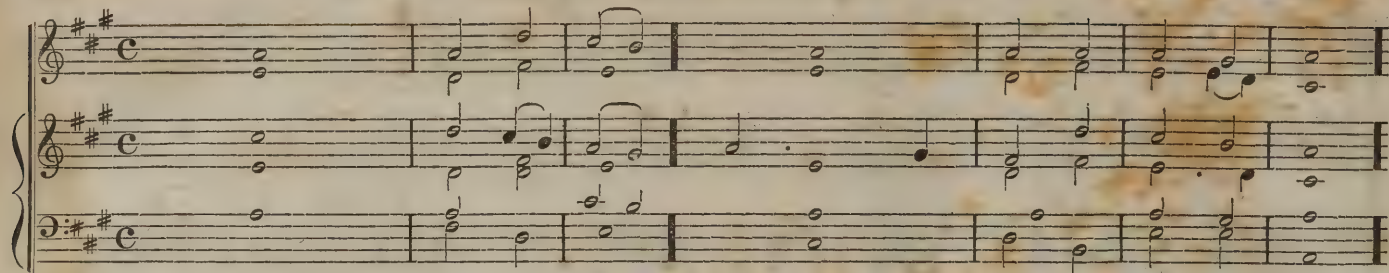
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|------------------------------------|---------------------|----------------|--|--------------------|----------------------|--------------------|--|
| 2. That thy way may be | ..known..upon.. | ..earth, ... | ..thy saving | ..healtha.... | ..mongall.... | ..nations. 3. | |
| 4. O let the nations re..... | ..joice ..and be .. | ..glad;.... | { for thou shalt judge the folk right-
eously, and govern the } | ..nations.. | ..upon.... | ..earth... 5: | |
| 6. Then shall the earth bring..... | ..forth.....her .. | ..increase; .. | ..and God, even our own .. | ..God, ..shall .. | ..give us ..his .. | ..blessing. 7:\|: |  |
| \|\|: 7. God | ..shall .. | ..bless us; .. | ..and all the ends of the .. | ..world ..shall .. | ..fear .. | ..him..... 8. | |
| 9. As it was in the beginning..... | ..is..... | ..now, .. | ..and ever | ..shall....be,.... | ..world ..without .. | ..end.
A...men. | |



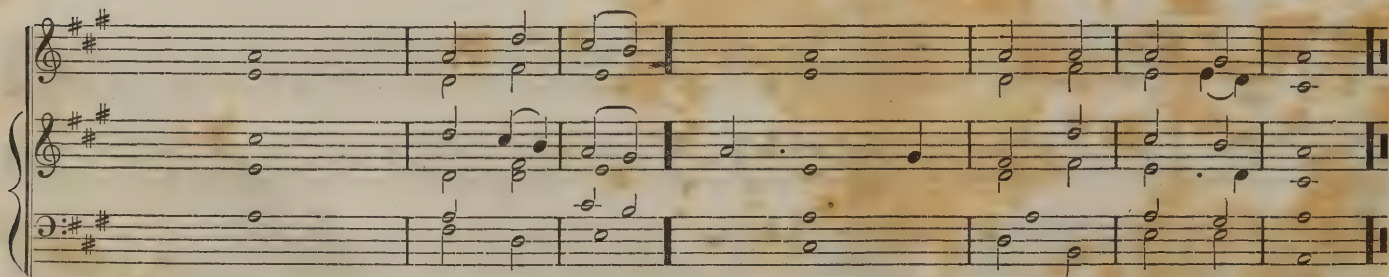
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|-------------------------------------|---------------------|---------------|------------------------------------|-------------------|------------------|-------------------|
| 1. God be merciful unto..... | ..us,.....and.. | ..bless us, { | and show us the light of his coun- | ..mer....ci.... | ..ful.....un.... | ..to us.... 2. |
| 3. Let the people | ..praise thee, O .. | ..God ;... { | ..yea, let | ..all.....the.... | ..peo...ple.... | ..praise thee. 4. |
| 5. Let the people | ..praise thee, O .. | ..God ;... { | ..yea, let | ..all.....the.... | ..peo...ple.... | ..praise thee. 6. |
| 8. Glory be to the Father, and..... | ..to.....the... | ..Son, { | ..and..... | ..to.....the.... | ..Ho.....ly.... | ..Ghost, 9. |



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|-------------------------------------|-------------------|----------------|--------------------------------------|-------------------|--------------------|----------------|
| 2. That thy way may be | ..known ..upon.. | ..earth, ... { | ..thy saving | ..health ..a.... | ..mongall.... | ..nations. 3. |
| 4. O let the nations re | ..joice ..and be. | ..glad ;... { | for thou shalt judge the folk right- | ..na ..tions.. | ..up ..on.... | ..earth... 5: |
| 6. Then shall the earth bring | ..forth....her .. | ..increase; { | ..and God, even our own. | ..God....shall | ..give us...his... | ..blessing. 7:\| |
| 7. God | ..shall.... | ..bless us; { | ..and all the ends of the..... | ..world...shall | ..fear | ..him.... 8. |
| 9. As it was in the beginning,..... | ..is..... | ..now, { | ..and ever | ..shall....be,... | ..world ..without | ..end. |
| | | | | A...men. | | |



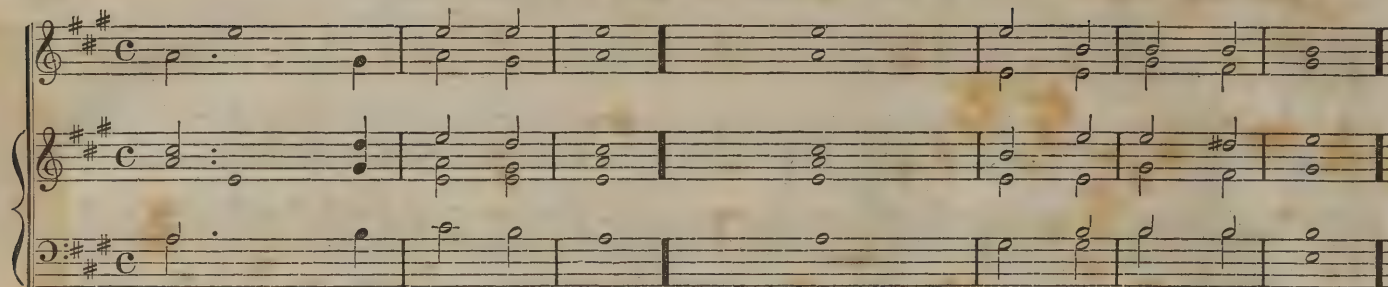
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|------------------------------------|---------------|-------------|-----------------------------------|-------------------|---------------------|-----------------|
| 1. Praise the Lord, | ..O ..my .. | ..soul, .. | ..and all that is within me, | ..praise ..his .. | ..ho ..ly .. | ..name. 2. |
| 3. Who forgiveth | ..all ..thy | ..sin, | ..and .. | ..heal ..eth .. | ..all ..thine in- | ..firmities; 4. |
| 5. O praise the Lord, ye angels of | ..cel ..in .. | ..strength; | { ye that fulfil his commandment, | ..to ..the .. | ..voice ..of his .. | ..word. 6. |
| his, ye that ex- } | ..to ..the .. | ..Son, .. | ..and .. | ..to ..the .. | ..Ho ..ly .. | ..Ghost; 9. |
| 8. Glory be to the Father, and | ..to ..the .. | ..Son, .. | ..and .. | ..to ..the .. | ..Ho ..ly .. | ..Ghost; 9. |



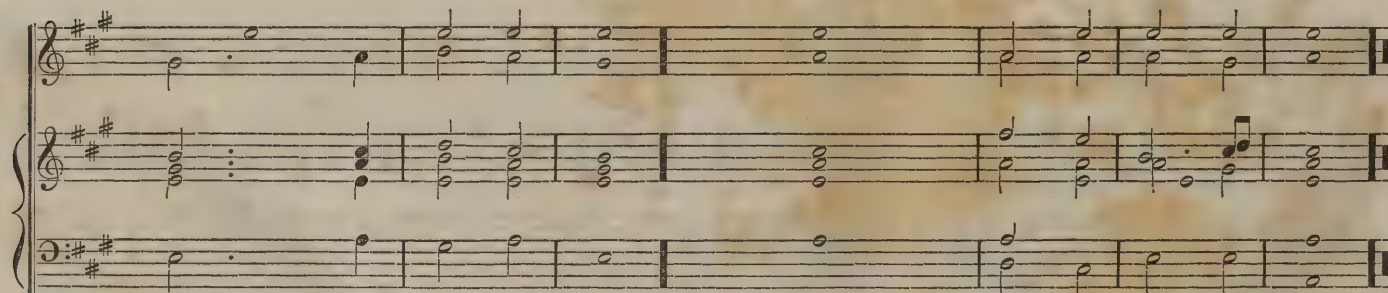
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|---|-------------------|--------------|--------------------------|------------------|--------------------|-----------------|
| 2. Praise the Lord, | ..O ..my .. | ..soul, .. | ..and for .. | ..get ..not .. | ..all ..his .. | ..benefits; 3. |
| 4. Who saveth thy | ..life ..from de- | ..struction, | ..and crowneth thee with | ..mercy ..and .. | ..lov ..ing .. | ..kindness. 5. |
| 6. O praise the Lord, all | ..ye ..his .. | ..hosts; | ..ye servants of | ..his ..that .. | ..do ..his .. | ..pleasure. 7. \|\| |
| \|\|: 7. O speak good of the Lord, all ye } | ..his ..do .. | ..minion .. | ..Praise thou the .. | ..Lord, .. | ..O ..my .. | ..soul. 8. |
| works of his, in all places of } | ..is .. | ..now, .. | ..and ever .. | ..shall ..be, .. | ..world without .. | ..end. |
| 9. As it was in the beginning, .. | ..is .. | ..now, .. | ..and ever .. | ..shall ..be, .. | ..world without .. | ..end. |
| | | | | | A .. | men. |

- | | | | | |
|------------------------------------|-------------------------|-----------------------------------|---|----|
| 1. Praise the Lord, | ...O...my...soul, | ...and all that is within me, | ...praise...his...ho...ly...name. | 2. |
| 3. Who forgiveth | ...all...thy...sin, | ...and | ...heal...eth...all...thine in...firmities; | 4. |
| 5. O praise the Lord, ye angels of | ...cel...in...strength; | { ye that fulfil his commandment, | ...to...the...voice...of his...word. | 6. |
| his, ye that ex- } | | and hearken un- | | |
| 3. Glory be to the Father, and, | ...to...the...Son, | ...and | ...to...the...Ho...ly...Ghost; | 9. |

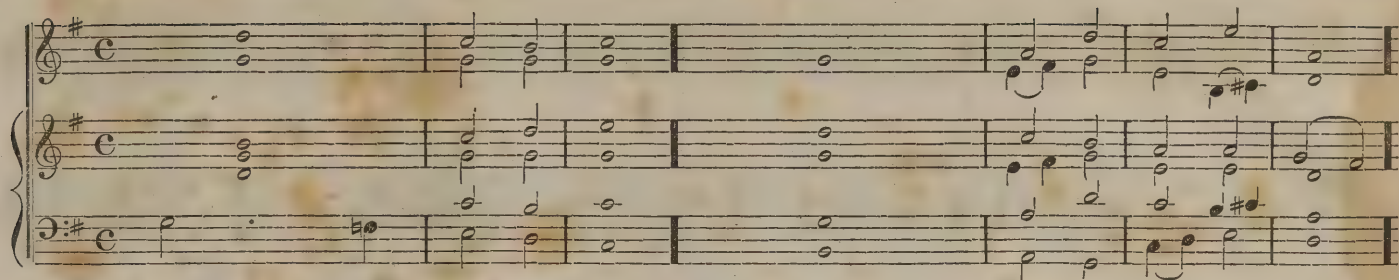
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|---------------------------------------|-------------------------|--------------------|--|--------|
| 2. Praise the Lord, | ...O...my...soul, | ...and for | ...get...not...all...his...benefits; | 3. |
| 4. Who saveth thy | ...life...from de- | ...struction, | ...mercy...and...lov...ing...kindness. | 5. |
| 6. O praise the Lord, all | ...ye...his...hosts; | ...ye servants of | ...his...that...do...his...pleasure. | 7. \|\|: |
| \|\|: 7. O speak good of the Lord, all ye | ...his...do...minion... | ...Praise thou the | ...Lord, ...O...my...soul... | 8. |
| works of his, in all places of } | | | | |
| 9. As it was in the beginning, | ...is...now, | ...and ever | ...shall...be...world without...end. | |
| | | | A...men. | 9. |



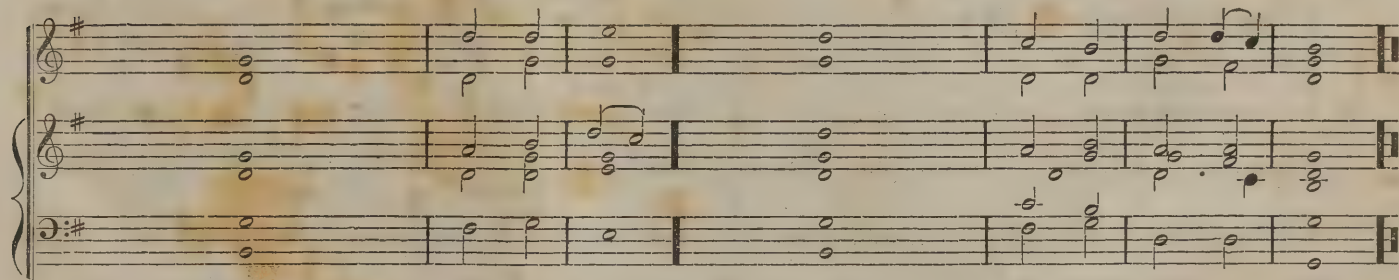
1. O praise God in.....his...ho...li...ness;.....Praise him in the.....firma. ment...of.....his...power. 2.
 3. Praise him in.....the...sound...of the...trumpet;...Praise him up.....on the...lute...and...harps. 4.
 5. Praise him upon.....the...well...tuned...cymbals;...Praise him up.....on the...loud...cymbal. 6.
 7. Glory be to the Father,.....and...to...the...Son,.....and...to...the...Ho...ly...Ghost; 8.



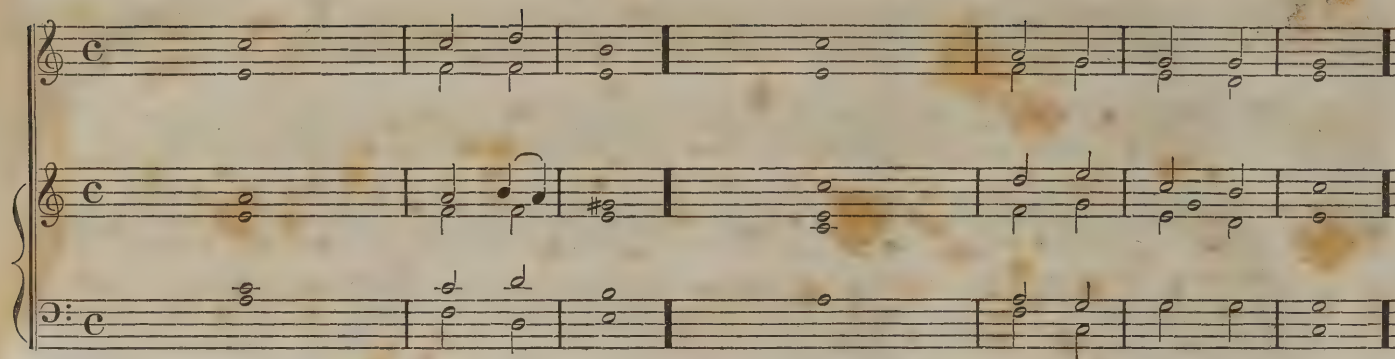
2. Praise him in.....his...no...ble...acts;.....Praise him according to his.....excel..lent...great.....ness... 3.
 4. Praise him in.....the...cymbals and...dances;...Praise him up.....on the...strings...and...pipe... 5.
 6. Let every thing that.....hath...breath, praise the...Lord;...Let every thing that hath...breath, praise...praise...the...Lord... 7.
 8. As it was in the begin.....ning...is.....now,.....and ever...shall...be...world without...end.
 A...men.



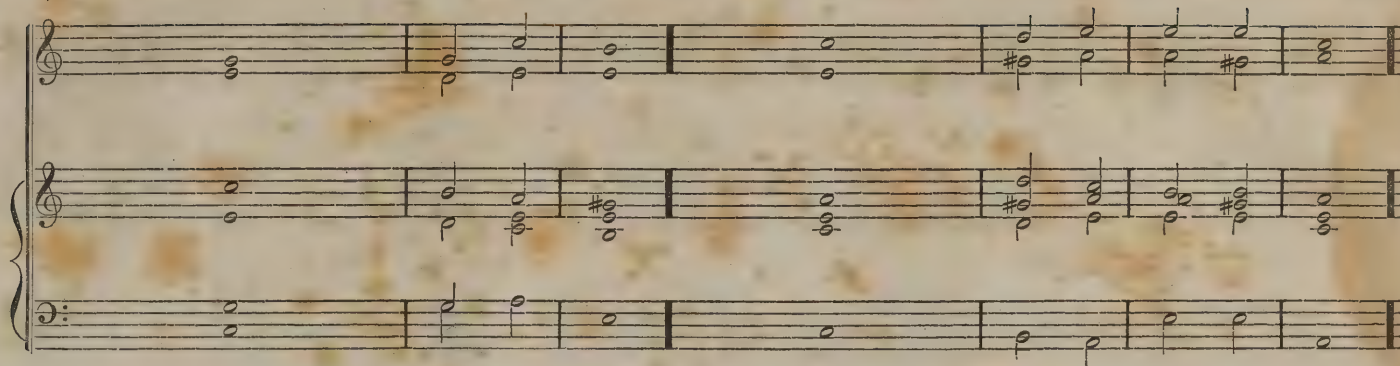
- | | | | | | | |
|--|---------------------|-------------|---------------------------|-------------------|---------------------|---------------|
| 1. Praise ye the Lord; for it is good to
sing praises un- | } ...to....our.. | ..God; .. | ...for it is | pleasant..and .. | ..praise....is .. | ...comely. 2. |
| 3. He healeth those that are | ..broken..in .. | ..heart, .. | ...and | ..bind ..eth .. | ..up....their.. | ..wounds. 4. |
| 5. He giveth to the | ..beast ..his .. | ..food, .. | ...and to the young | ..ra....vens .. | ..which....cry | 6. |
| 7. For he hath strengthened the | ..bars....of thy .. | ..gates; .. | ...he hath..... | ..blessed..thy .. | ..children.with.. | ..in thee. 8. |
| 9. Glory be to the Father, and..... | ..to.....the.. | ..Son,..... | ...and..... | ..to.....the.. | ..Ho.....ly .. | ..Ghost; 10. |



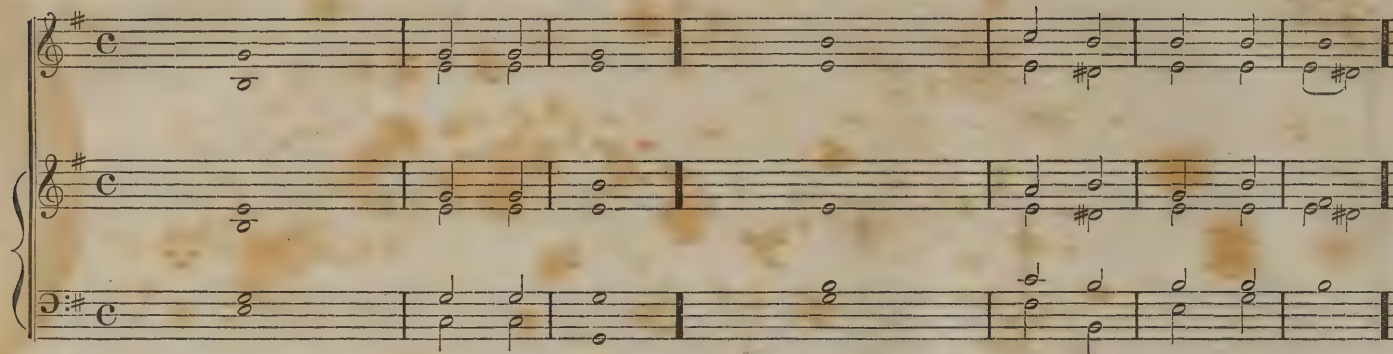
- | | | | | | | |
|---|--------------------|---------------|------------------------------------|------------------|--------------------|------------------|
| 2. The Lord doth | ..build..up Je .. | ..rusalem; - | ...he gathereth together the | ..out....casts.. | ..of | ..Israel. 3. |
| 4. He covereth the heaven with clouds, }
and prepareth } | ..rain..for the .. | ..earth; .. | ...he maketh the grass to | ..grow..up.. | ..on....the .. | ..mountains.5. |
| 6. Praise the Lord, | ..O....Je .. | ..rusalem; .. | ...praise .. | ..thy.... | ..God,....O .. | ..Sion. 7. |
| 8. He maketh | ..peace.in thy .. | ..borders, .. | ...and filleth thee with the | ..fi.....nest .. | ..of....the .. | ..wheat. 9 |
| 10. As it was in the beginning, | ..is | ..now,..... | ...and ever | ..shall..be, .. | ..world..without.. | ..end. A....men. |



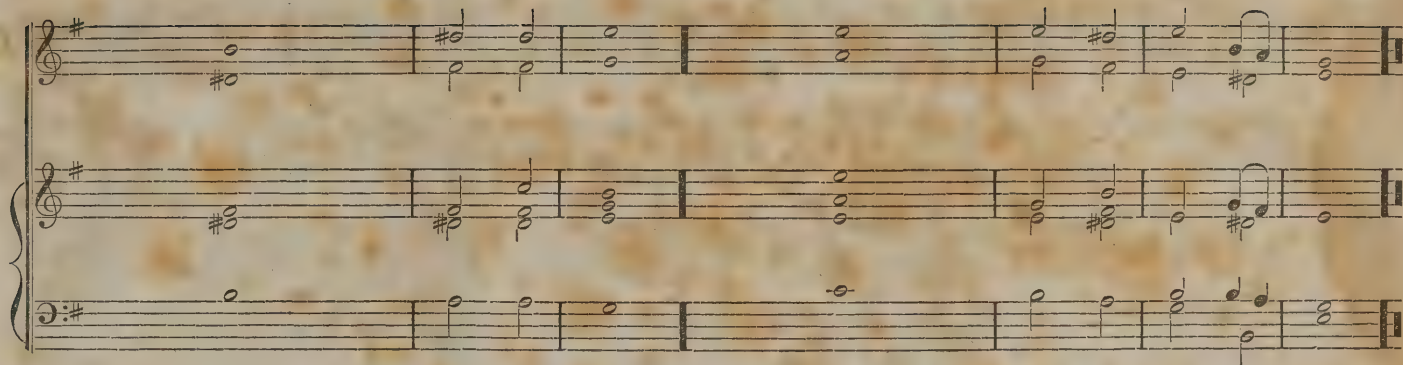
- | | | | | | | | |
|---|-----------------|-------------|-------------------------|------------------------------------|-----------------|--------------|-------------|
| 1. Blessed is he whose unrighteousness. | is.....for..... | given, | and | whose | sin | is.... | covered. 2. |
| 3. Put me not to rebuke, O Lord, | in.....thine.. | anger ; .. | neither chasten me..... | in.....thy... | heavy.....dis.. | pleasure: 4. | |
| 5. My wickednesses are gone..... | over | my | head, | and are like a sore burden, too .. | heavy | for... .. | me |
| 7. Haste | thee.....to... | help me, .. | O Lord, | God.....of... | my.....sal.. | vation... 8. | |
| 9. Let thine ears | be | at..... | tentive | to the | voice..of my... | sup | pli.. .. |
| 12. Glory be to the Father, and..... | to.....the.. | Son, | and | to.....the... | Ho.....ly.. | Ghost ; 13. | |



2. Blessed is the man unto whom the } Lord im- }	puteth...no...	sin, .....	|| ...and in whose.....	spirit...there..	is.....no..	..guile.. 3.
4. For thine arrows stick	fast.....	in me, .....	...and thine	hand .....	..presseth.. me..	..sore... 5.
6. I will con .....	..fess.....my..	wickedness, .....	...and be .....	..sor.....ry..	..for..... my..	..sin..... 7.
8. Out of the deep have I called unto..	..thee,	O... Lord; .....	...Lord, .....	..hear..... my..	..voice.. 9.	
10. If thou, Lord, shouldst be extreme } to mark what is }	..done.....a...	..miss, .....	...O.....	..Lord, .....	..who.... shall..	..stand ? 11.:||:
:||:11. But there is for.....	..giveness..with..	..thee, .....	...that .....	..thou .....	..mayest ... be..	..feared..12.
13. As it was in the beginning, .....	..is .....	..now, .....	|| ...and ever.....	..shall ....be,...	..world..without	..end.
					A...	..men.



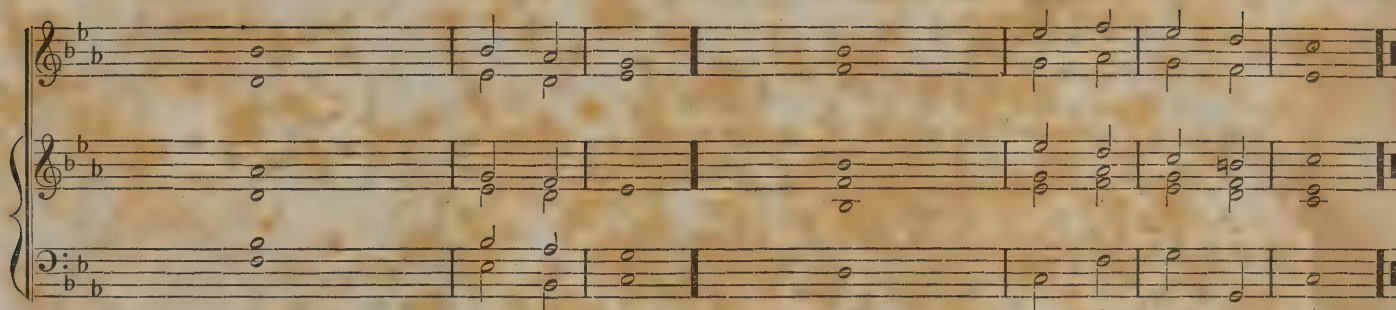
- | | | | | | | |
|---|--------------------|-----------------|---|------------------|-----------------|---------------|
| 1. My God, my God,..... | ..look ..up... | ..on me; .. | { why hast thou forsaken me? and art }
{ so far from my health, and from the } | ..words ..of... | ..my....com... | ..plaint? 2. |
| 3. I am a worm,..... | ..and ..no... | ..man; .. | ..a reproach of men, and de..... | ..spis ..ed... | ..of ..the... | ..people. 4. |
| 5. He trusted in God, that | ..he...would de... | ..liver him;.. | ..let him deliver him,..... | ..if ..he... | ..will..... | ..have him.6. |
| 7. They part my..... | ..garments..a .. | ..mong them, .. | ..and cast..... | ..lots ..up... | ..on ....my... | ..vesture. 8. |
| 9. Thy rebuke hath broken my }
heart; I am } | ..full ..of... | ..heaviness:.. | { I looked for some to have pity on }
me, but there was no man; nei-
ther found I } | ..any ..to... | ..com ..fort... | ..me. .. 10. |
| 11. Sacrifice and meat-offering thou... | ..would...est... | ..not; .. | ..but mine..... | ..ears ..hast... | ..thou | ..opened.12. |
| 14. Glory be to the Father, and..... | ..to ..the... | ..Son, .. | ..and..... | ..to ..the... | ..Ho ..ly... | ..Ghost; 15. |



2. But.....	..thou ..art..	..Holy,.....	..O thou that inhabitest the ..	..prais.....	..es ..of...	Israel. 3.
4. All they that see me.....	..laugh...me to..	..scorn;.....	..they shoot out the lip, they.....	..shake ...the...head, .....	..saying, 5.	
6. The counsel of the wicked layeth....	..seige. ....a..	..gainst me;.....	..they pierced my .....	..hands .....	..and ...my...feet. 7.	
3. But be not thou far from me, .....	..O .....	..Lord: .....	..O my.....	..strength,..haste..	..thee ...to...help me 9.	
10. They gave me .....	..gall ..to...	..eat; .....	..and when I was thirsty, they.....	..gave ...me...vinegar .to...	..drink. 11-	
12. Burnt-offerings and sacrifice for sin } hast thou }	..not .....re..	..quired: .....	..then said I,.....	..Lo, .....	..I .....	..come; 13.:||:
:||:13. In the volume of the book it is writ } ten of me, that I should fulfil thy will, }	..O .....my	..God: .....	..I am content to do it; yea, thy.....	..law....is with..	..in.....my...heart. 14.	
15. As it was in the beginning, .....	..is .....	..now, .....	..and ever .....	..shall ...be,...	..world..without end,	
					A...men.	

Handwritten musical score for three staves, likely a vocal and piano arrangement. The top staff is a single melodic line. The bottom two staves are a grand staff (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The notation is in a historical style with various note values and rests.

- | | | | | |
|---|------------------------------------|--|---|-----|
| 1. Lord, let me know mine end and the number | } ..of....my.. ..days,..... |that I may be certified how..... | ..long ....I... ..have ...to... ..live..... | 2. |
| 3. For man walketh in a vain shadow and disquieteth him- | } ..self....in... ..vain; |he heapeth up riches, and cannot.. | ..tell..... ..who ...shall... ..gather them. | 4. |
| 5. Deliver me from..... | ..all...mine of ..fences,... |and make me not a re | ..buke ...un... ..to.....the... ..foolish..... | 6. |
| 7. Hear my prayer, O Lord; and with thine ears con- | } ..sider...my.. ..calling; |hold not thy | ..peace | 8. |
| 9. O spare me a little that I may re | ..cover ..my.. ..strength.... |before I go hence..... | ..and .....be... ..no .....more... ..seen..... | 10. |
| 11. Before the mountains were brought forth, or ever the earth and the | } ..world.were. ..made,..... |thou art God from everlasting, and | ..world...with... ..out .....end. | 12. |
| 13. For a thousand years in thy sight are..... | ..but .....as... ..yesterday,... |seeing that it is past..... | ..as .....a... ..watch...in the... ..night..... | 14. |
| 15. In the morning it is green and | ..grow...eth... ..up, |but in the evening it is cut | ..down,dried... ..up .....and... ..withered.... | 16. |
| 17. Thou hast set our mis..... | ..deeds...be... ..fore thee, |and our secret sins in the..... | ..light..... ..of .....thy... ..countenance. | 18. |
| 19. The days of our years are threescore years and ten; and though men be so strong that they come to fourscore years, yet is their strength then but | } ..labor..and... ..sorrow, |so soon passeth it a | ..way,...and... ..we.....are... ..gone..... | 20. |
| 21. Glory be to the Father, and | ..to.....the.... ..Son, |and..... ..to.....the... ..Ho.....ly... ..Ghost; | 22. | |



2. Behold thou hast made my days as it were a span long, and mine age is even as nothing in re.....	} ..spect.... of..	thee; ....	....and verily every man living is ..	al.....to...	geth.....er...	vanity.. 3.
4. And now, Lord,	what is ..my..	hope?....	.... Truly, my.....	hope....is..	even....in..	thee... 5.
6. When thou with rebukes dost chasten man for sin, thou makest his beauty to con- sume away, like as it were a moth....	} ..fretting...a...	garment;..	....every man	there fore...	is.....but..	vanity.. 7.
8. For I am a stranger with thee.....	..and....a...	sojourner,	....as	all.....my...	fa.....thers...	were... 9.
10. Lord, thou hast.....	..been...our...	refuge	....from one gener	a.....tion..	to.....an...	other...11.
12. Thou turnest man .....	..to.....de...	struction; ..	....again thou sayest, Come a.....	gain....ye	children .of...	men...13.
14. As soon as thou scatterest them they are } even }	..as.....a...	sleep,....	....and fade away.....	sudden .ly...	like....the..	grass...15.
16. For we consume away in .....	..thy....dis...	pleasure, ..	....and are afraid at thy.....	wrath .ful...	in.....dig..	nation .17.
18. For when thou art angry, all our.....	..days ..are...	gone.....	....We bring our years to an end, as it	were....a...	tale....that is	told...19.
20. So teach us to.....	..number .our...	days.....	....that we may ap.....	ply....our...	hearts..unto...	wisdom.21.
22. As it was in the beginning,is.....	now,.....and ever.....	shall....be..	world without	end.

A...men.

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